

**THE UNIVERSITY
OF ILLINOIS
LIBRARY**

770.5
BU
V.36

The pages which are missing were removed because they were advertisements

THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATION
100 N. 5TH ST. NEW YORK 17, N.Y.

BULLETIN OF PHOTOGRAPHY

THE WEEKLY MAGAZINE FOR THE
PROFESSIONAL PHOTOGRAPHER

FRANK V. CHAMBERS
JOHN BARTLETT
EDITORS



VOLUME XXXVI
JANUARY 7 TO JUNE 24, 1925

FRANK V. CHAMBERS, PUBLISHER
636 FRANKLIN SQUARE - PHILADELPHIA

INDEX

A		PAGE			PAGE
Accounts, Charging a Penalty on Overdue.....		595	Color of Prints.....		344
Action of Light in Formation of the Image.....		677	Colors of the Spectrum, The.....		459
Adjustments of Relations.....		144	Commercial Flower Photography.....		779
Advertisements, Test Your.....		13	Commercial Photographers' Association of		
Advertisements, Writing.....		229	Detroit.....	120,	248
Advertising by Telephotography.....		472	Commercial Photographers of New York.....	425,	790
Advertising for the Photographer, The Best			Composition in Salable Photography, Simple.....		236
Kind of Newspaper.....	330		Concentration—A Factor in Portraiture.....		357
Advertising in North Carolina, Coöperative.....	519		Concerning the Ticket Scheme.....		612
Advertising, More Business Through.....	560		Condenser Clean, Keeping the.....		69
Advice from Riley.....	773		Controlling Factors in Portraiture, Some.....		133
Albums for Visitors to Look At, Have Photo	527		Convention Aftermath, M. A. S.....	421, 452,	517
Among the Societies.....	279,	409	Convention of the Middle Atlantic States		
Architectural Interiors, Technical Hints on.....	264		Association.....	164, 295, 335, 337,	390
Are You Ever to Blame?.....	709		Coöperative Advertising in North Carolina.....		519
Are You on a Salary?.....	439		Copying Hint—How to Avoid Grain, A.....		272
Are You the Best?.....	679		Cracked Negative, Printing from a.....		740
Associated Professional Photographers of			Credit and Collection Problems III, Photo		
Memphis, Tenn.....	504		Dealer's.....		366
Association News.....	6, 38, 70, 100, 134, 166,		Curious Legal Twist About Partnership Prop-		
199, 233, 262, 293, 326, 361, 389, 423, 453,			erty, A.....		620
485, 518, 550, 584, 614, 646, 678, 710, 742,		774			
Associations, A Suggestion to Business Men's		51			
Attitude of the Portraitist to His Clientele.....	556				
Awkward Sitters.....	721				
B			D		
Baby Congress, National.....	631,	776	Day of Narrow Margins, A.....		458
Baby Photos, How They Sell More.....	652		Deferring Fixing of Negatives.....		517
Backgrounds for Bust Portraits.....	406		Detroit, Commercial Photographers' Associa-		
Banishing February Dullness.....	110		tion of.....	120,	248
Beginning at the Top.....	745		Developing Plates—Time of Exposure Being		
Best Kind of Newspaper Advertising for the			Unknown.....		750
Photographer, The.....	330		Development Papers, Testing of.....		749
Best of a Bad Job, The.....	615		Diffusing the Artificial Light in Portraiture.....		599
Beware of This Mistake.....	784		Do Negatives Fade?.....		498
Board Meeting, P. A. of A., Report of.....	73		Do You Make Money?.....		269
Border-Printing in Practice.....	148		Do You Know?.....		696
"Broadcast," Photography.....	567		Don't Cash Checks for Strangers.....		601
Bromide Prints, The Sulphide Toning of.....	525		Don't Forget to Invite the Business.....		230
Brown-Purple Tones on Bromides.....	533		Drapery, A Word on Photographic.....		401
Business, Don't Forget to Invite the.....	230		Due Date, The.....		151
Business Insured? Is Your.....	663		Dullness, Banishing.....		110
Business Interesting, Making Your.....	135				
Business, Know Where to Look for Increased		209	Deaths.....		
Business Men's Associations, A Suggestion to		51	Alfred T. Barraud.....		442
Business Philosophy.....	395		Lewis H. Bissell.....		249
Buying a Store Without Cash.....	537		William Charron.....		154
Buying Habit.....	356		Schuyler Colfax, Jr.....		408
			Walter H. Crail.....		336
			E. M. G. Crawford.....		407
			W. B. Cuyler.....		408
			Charles A. Doane.....		407
			Benj. J. Falk.....	378,	396
			Almiron D. Fox.....		313
			S. S. Gardner.....		378
			J. Irving Gross.....		281
			Edward E. Hafer.....		408
			Morris W. Halsey.....		407
			Sarah J. Holden.....		117
			John B. Hostetler.....	378,	408
			William C. Kammerer.....		154
			Albert M. Ketchum.....		26
			George H. Leck.....		474
			Frank W. Legg.....		408
			Thomas W. Mercer.....		407
			William Edward O'Brien.....		407
			Gottlieb F. Pach.....		535
			Hobart F. Peck.....		665
			Ludwig Pokorney.....		665
			Raleigh H. Postlewaite.....		407
			Fred S. Richardson.....		281
			John Savannah.....		665
C					
Camera Portraiture of Men.....	680				
"Cameracraftsman" Spring Meeting, The.....	552				
Canvas, Printing on.....	729				
Carbo Process, Notes on the.....	746				
Cash in on the People to Whom Your Patrons					
Send the Photos You Take.....	501				
Charging a Penalty on Overdue Accounts.....	595				
Checks for Strangers, Don't Cash.....	601				
Chemicals, Photographic.....	613				
Chicago Portrait Photographers' Association.....	346				
Child Photography.....	167				
Child Portraiture.....	590				
Children, Photographing.....	198				
Claiming a Fire Loss.....	718				
Cleveland, Progressive Photographers of.....	244,	345			
Collaboration for Support of the P. A. of A.,					
Necessity of.....	11				

	PAGE		PAGE
Herman Schoene	407	Join Up	629
Wells R. Sheelor	602		
Ferdinand J. Steinborn	762	K	
Jacob Sussman	378	Keeping the Condenser Clean	69
Oscar B. Teunison	474	Know Where to Look for Increased Business	200
John Trapp	55		
George W. Varney	55	L	
F. R. von Voigtlander	55	Let the Photographer Smile	600
Henry Vroom	535	Let the Public Know Your Prices	436
		Letter a Month, Mail a	231
E		Liability When Employees Are Injured on Outside	531
Eastman School, Route of the	25, 57, 186, 278, 313	Life-cast Bust of George Washington	197
Easy Way of Filing Negatives	593	Light, Halation and Spread of	529
Eclipse, Plan to Photograph	11	Light in Formation of the Image, Action of	677
Editorial Notes	35, 67, 99, 131, 163, 195, 227, 291, 323, 355, 387, 419, 451, 483, 515, 547, 579, 611, 643, 675, 707, 739	Light in Portraiture, Diffusing the Artificial	599
Effect of Outline	263	Limit? Why Place a	121
Employee, Selling Your	370		
Erratum	114	M	
"Everybody Knows Me"	759	Mail a Letter a Month	231
Exhibit, The Value of the Picture	453	Making Your Business Interesting	135
Exhibition of the Royal Photographic Society, Seventieth Annual	473	Manipulating P. O. P.	555
Explains Photographs by Wire	472	Margins, A Day of Narrow	458
Exploit Your Profession	655	Master Photographers Today and Tomorrow, The	648
Eye in the Picture, The	431	Mechanical Means for Local Reduction	464
		Memphis, Associated Professional Photographers of	504
F		Men, Camera Portraiture of	680
Faded Gelatine Prints	548	Mercury, The Question of	658
Fire Loss, Claiming a	718	Message, This	260
Fixation, Intensifying Negatives Before	654	Middle Atlantic States Convention, The	164, 259, 295, 335, 337, 390
Flower Photography, Commercial	779	Middle Atlantic States Convention Aftermath	421, 452, 517
Focus, The Ideal	455	Missouri Valley Photographers' Association	247, 568
Formula, Pet	619	Modulation Essential to Art	484
		Money, Why Some Studios Don't Make More	622
G		More Business Through Advertising	560
Gelatine Negatives—Their Printing Quality	645	More Profit Needed	365
Gelatine Prints, Faded	548	Mystical Photography	630
Getting More Visitors into the Studio	587		
Getting the Money for Work Done	692	N	
Gold vs. Platinum	687	National Baby Congress	631, 776
Grain, A Copying Hint—How to Avoid	272	National Convention in Cleveland, The	485, 714
Greetings from Our Friends	4	Necessity of Collaboration for Support of the P. A. of A.	11
		Necessity of Using Pure Sodium Sulphite	454
H		Negatives Before Fixation, Intensifying	654
Halation and Spread of Light	529	Negatives, Deferring Fixing of	517
Hand Posing, Vitality in	36	Negatives, Easy Way of Filing	593
Have Photo Albums for Visitors to Look at	527	Negatives Fade? Do	498
Have You a Fad?	775	Negatives—Their Printing Quality, Gelatine	645
Here's Something that May Fit Your Case	724	New Year, The	3
House to House Photo Salesman Tells How He Gets Business	398	New York, Commercial Photographers of	425, 790
How Far Do Patrons Come?	368	New York, Professional Photographers Society of	13, 50, 114, 139, 261
How They Sell More Baby Photos	652	Nineteenth Voyage of the BULLETIN OF PHOTOGRAPHY	8
How to Get More Summer Business	753	Northeastern Iowa Photographers Association	730
How's Business?	647	Notes on the Carbro Process	746
I		O	
Ideal Focus, The	455	Our Legal Department	51, 206, 340, 372, 470, 492, 531, 595, 620, 660, 724, 784
Imagination the Prime Factor	276	Outline, Effect of	263
Improved Method of Individual Instruction, The	268		
In Passing By	259	P	
Income Tax, Your	69, 78, 116, 136, 140, 185, 203, 213, 217, 249	P. A. of A. Summer School	134, 233, 584, 614, 679, 710
Individuality, Your Own	7	Paragraph Promotion Pointers	46
Insanity Shown in Portrait, Woman's	442	Partnership Property, A Curious Legal Twist About	620
Installments May Lose Out, Where Sellers of Business Appliances on	470	Pet Formula	619
Intensifying Negatives Before Fixation	654	Philosophy, Business	395
Interiors, Photographing	486	Photo Albums for Visitors to Look at, Have	527
Interiors, Technical Hints on Architectural	264	Photo Dealer's Credit and Collection Problems—III	366
Inventorying for the New Income Tax Law	206		
Is Your Business Insured?	663		
It May Be Your Opportunity	657		
It Will Pay You	424		

	PAGE		PAGE
Photo Finishers' Association of America.....	778	Selling Your Employes.....	370
Photo Finishers' Association—Iowa Division.....	311	Seventieth Annual Exhibition of the Royal Photographic Society.....	473
Photo Finishers' Association—New York Division.....	341	Simple Composition in Salable Photography.....	236
Photo Finishing—A Practical Talk.....	427	Sitters, Awkward.....	721
Photographers' Association of Central Pennsylvania.....	248	So-Called Ray Filter, The.....	708
Photographers' Association of Pennsylvania—Harrisburg Section.....	633	Societies, Among the.....	279, 409
Photographic Chemicals.....	613	Sodium Sulphite, Necessity of Using Pure.....	454
Photographic Drapery, A Word on.....	401	Something About Reversals.....	581
Photographing a Man, The Trick of.....	102	Southwestern Professional Photographers' Convention.....	488, 661
Photographing Children.....	198	Spectrum, The Colors of the.....	459
Photographing Interiors.....	486	Spring Selling Suggestions.....	466
Photographing the Student.....	14	Star Play or Team Work.....	150
Photographs by Wire, Explains.....	472	Student, Photographing the.....	14
Photographs 30-Mile Area.....	537	Studio, Getting More Visitors into the.....	587
Photography and Photographers and the Public Opinion.....	493	Studio, Psychology in the.....	362
Photography "Broadcast".....	567	Success.....	5
Photography, Child.....	167	Suggestion to Business Men's Associations, A.....	51
Photography in the Tropics.....	39	Sulphide Toning of Bromide Prints, The.....	525
Photography, Simple Composition in Salable.....	236	Sulphide Toning, The Practice of Indirect.....	332
Picture Exhibit, The Value of the.....	453	Summer Business, How to Get More.....	753
Pity the Poor Photographer.....	246	Support of the P. A. of A., Necessity of Collaboration for.....	11
Plan to Photograph Eclipse.....	11	Survey Shows Southern California Photo Studio Conditions.....	786
Plates—Time of Exposure Being Unknown, Developing.....	750		
P. O. P., Manipulating.....	555	T	
P. O. Notice.....	727, 761	Team Work, Star Play or.....	150
Portraitist to His Clientele, Attitude of the.....	556	Technical Hints on Architectural Interiors.....	264
Portraits, Backgrounds for Bust.....	406	Telephotography, Advertising by.....	472
Portraits, "Right About Face".....	325	Test Your Advertisements.....	13
Portraiture, Concentration—A Factor in.....	357	Testing of Development Papers.....	749
Portraiture, Some Controlling Factors in.....	133	Ticket Scheme, Concerning the.....	612
Practice of Indirect Sulphide Toning, The.....	332	Toned? What Takes Place When a Print is Toned.....	422
Price Cutting.....	404	Toning of Bromide Prints, The Sulphide.....	525
Prices, Let the Public Know Your.....	436	Toning, The Practice of Indirect Sulphide.....	332
Printing from a Cracked Negative.....	740	Trade Acceptance Can Do, What a Carelessly Signed.....	372
Printing on Canvas.....	729	Trick of Photographing a Man, The.....	102
Prints, Color of.....	344	Tropics, Photography in the.....	39
Professional Photographers' Association of Pennsylvania.....	90		
Professional Photographers' Club of New York, Inc.....	90	U	
Professional Photographers' Society of New York.....	13, 50, 114, 139,	Untrue Statements Made in the Sale of a Business.....	142
Professional Photographers of Memphis, Associated.....	504		
Profit Needed, More.....	365	V	
Psychology in the Studio.....	362	Value of the Picture Exhibit, The.....	453
Psychology of the Mind.....	582	Vitality in Hand Posing.....	36
		Vitality in Repose.....	165
Q			
Question of Mercury, The.....	658	W	
R		Washington, Life-cast Bust of George.....	197
Ray Filter, The So-called.....	708	What a Carelessly Signed Trade Acceptance Can Do.....	372
Reason Why We Retouch, The.....	82	What Takes Place When a Print is Toned?.....	422
Reduction, Mechanical Means for Local.....	464	What the Public Doesn't Like.....	208
Report of P. A. of A. Board Meeting.....	73	Where Sellers of Business Appliances on Installments May Lose Out.....	470
Repose, Vitality in.....	165	"Wherewithal" and Some Hints How to Get It, The.....	296
Retrogression of the Photographic Image.....	626	Which Are You?.....	713
Retouch, The Reason Why We.....	82	Why Place a Limit?.....	121
Reversals, Something About.....	581	Why Some Studios Don't Make More Money.....	622
Rochester Concern, A New.....	311	Willamette Valley Photographers' Association.....	441, 601
Route of the Eastman School, 25, 57, 186, 278.....	313	Will You Take a Dare?.....	566
Royal Photographic Society, Seventieth Annual Exhibition of the.....	473	Wire, Explains Photographs by.....	472
S		Woman's Insanity Shown in Portrait.....	442
Salable Photography, Simple Composition in.....	236	Word on Photographic Drapery, A.....	401
Salary? Are You on a.....	439	Writing Advertisements.....	229
Sale of a Business, Untrue Statements Made in the.....	142		
Salesman Tells How He Gets Business, House to House Photo.....	398	Y	
Sellers of Business Appliances on Installments May Lose Out, Where.....	470	Your Own Individuality.....	7
		Your Studio "As Is".....	27

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 909

Wednesday, January 7, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

The New Year	3
Greetings from Our Friends	4
Association News	6
Your Own Individuality (Frank Farrington)	7
The Nineteenth Voyage of the BULLETIN OF PHOTOGRAPHY	8
Illustrations by Minna Keene, F.R.P.S.	9-10
Necessity of Collaboration for Support of the P. A. of A.	11
Plan to Photograph Eclipse	11
Professional Photographers' Society of New York	13
Test Your Advertisements	13
"Photographing the Student" (Orren Jack Turner)	14
Your Studio "As Is"	25
Route of the Eastman School	25
As We Heard It	26
Classified Advertisements	27

The New Year

At the beginning of the New Year, we all are prone to make resolutions which we hope to carry out consistantly, but the best resolve is to free ourselves from the incubus of the past.

Let the "dead past bury its dead." Do not carry its corpse around with us all the year like the skeleton at the feast. Life itself is a perpetual denial of the past, if there be any truth in evolution. So, then, let us resolve to cast our slough and emerge into the glorious present. It is quintessence of folly to hamper our progress in the present with the clogs of the past. What has been done, is done, and that is the end of it. Things are what they are, and the entailed consequences will be what they will be and

no one can avert them, and it is foolish to trouble one's self with them. Experience is a coign of vantage to see the lie of the land for the future. Time represented as a bald headed old man with a single forelock which one must needs grasp when it comes around to the front, or opportunity is lost, is a misrepresentation. The man of energy knows that opportunity is always presenting itself, inviting the grasp. If we miss it the first time, it will show up again. If we have faith in ourselves, we shall have confidence that our efforts will materialize.

Study what manner of man you are capable of, and then live up to the pattern. Do not dissipate what energy you have in vain regret. Remorse serves no purpose, so let us be up and doing. But repentance is another thing. Repentance is resolution writ large. Do not act like Hamlet, and expect to carry out your resolutions by simply writing them down in your note book. The only way to clinch a good resolve is to take an injection of imagination and see the future in the instant, to size ourselves up, to contemplate ourselves in the mirror of our own mind and learn our true image. If we get the right angle of reflection of our past, we shall see what improvement we can make in our appearance at present. Our

past will be something then to stand upon, even though it may have been a heap of fallen leaves instead of a moss bed or a bank of flowers.

If we have faith in ourselves and confidence of success in carrying out what we attempt, the will to do is already the accomplishment of that effort. Do not merely register in your tablet your resolution and dream delightful dreams of its fruition in the coming year, *but do it now.*

✽

Greetings from Our Friends

The holiday season has been a cheerful one this year and our pleasure in being so thoughtfully remembered at this time by our many readers and friends brings us happiness and a kindly feeling for all. It certainly has been a joyful occasion, and the exchange of Christmas greetings materially increased our pleasure.

Many of these greetings that reached us were individual and showed a personal touch that made them of value in spirit and sentiment, as, an instance, the photographic card of The Manahans, showing the rugged hills of New Hampshire. The next card to reach us was from Katherine Jamieson, way off in Honolulu—a beautiful tinted photograph showing the giant mountain, Mount Leahi, of Hawaii. Then Alva C. Townsend and James H. Brakebill came along with a couple of dainty announcements, followed by that of Mr. and Mrs. S. R. Campbell, Jr., of the Secretary's office of the P. A. of A. Mr. and Mrs. John E. Garabrant sent us a photographic reproduction of one of Mr. Garabrant's "night pictures" which we treasure highly. Mr. and Mrs. Herbert G. Stokes, of Cleveland, sent one of their novel folders, telling about those two only kiddies in the world—Donald and Betty; and "Grandfather" Jim Schriever, of Scranton, sent us a card showing some of his antics in equestrian performance for the delight of his two grandchildren, James and Marie. Our friend, William Shewell Ellis, came along with a jolly-looking fellow holding a glass up and saying "Here's to You,

Good Old Friend!" It makes you feel as though you would like to get all these good friends again and indulge in the good cheer. Then along came our friend, W. H. Salmon, Sales Manager of Defender Photo Supply Company, with a little portrait of himself—my, we do value that, and we are glad to have Billy in front of us. But Dr. Pardoe sent us a greeting, and it is supposed that we belong to the same "Almond" Society, because he sent us a picture of a squirrel. The Strauss Studio of St. Louis brought pleasant reminiscences of our old friend, Julius; his two boys, L. R. and C. L. Strauss, are shown in front of an open fireplace, building up for 1925. Then our friend, "Higgy," from Asheville, tells us that "the same old wish is nothing to be sneezed at"—evidently he has a cold in the head because he is blowing like the dickens. Hubert S. Foster sends us a very dainty little booklet, done in primitive style, which we very much enjoyed. Then along comes a card from Mr. and Mrs. Clarence Stearns, showing the Stearns' Castle at Rochester, Minn., with one of those two- or three-foot snowstorms that Minnesota is so famous for. George J. Kossuth tells us that he feels that we will be lucky—"I can feel it in Mah Bones!" This was not displayed in the form of ordinary bones, but in the form of African golf balls. D. D. Spellman sent us a folder, showing one of his views taken on his trip on the River Nile. And then comes along our good little Southern friend, Miss George Oxley, who wishes that everything will be TIP-TOP for us. Mr. and Mrs. Howard D. Beach sent a beautiful card, a reproduction from one of Howard's paintings. Charley Bellemere, of the Defender Photo Supply Company, sent a greeting, "Same Old Tale," but this happens to be a black cat with a black tail, and the tail wagged, and it was a joyful wag at that. Mr. and Mrs. Charles D. Kauffmann, of Chicago, must have been very prosperous this year, because on their card is a very handsome ship sailing at full sail and nothing in its way. Mr. and Mrs. T. E. Hall-

dorson sent us greetings from themselves and also from their new little daughter, Rosemary Vivian. John N. Teunisson remembered us again with one of his charming Southern pictures—a fine piece of photographic work—entitled “Rastus.”

We would like to go into a description of every one of these cards, as there is so much individuality in the expressing of their happiness at this season. Mr. and Mrs. Thorwald Lee sent a card showing a silhouette of themselves, as did also Mr. and Mrs. Richard T. Dooner. Wilson Todd sent us a novel card made up by photography, also a very handsome greeting from *Camera Craft*, showing a photograph of the Yosemite Valley. Our friend, Belle Johnson, forgot her kittens this year and sent us a dainty little card, and W. Bruce Hart sent a card showing Lois and Jean, bearing bundles of gladness for somebody.

Greetings were also received from Elizabeth and Clifford Ruffner, Mr. and Mrs. Richard Salzgeber, E. A. Taylor, Emme Gerhard, Mr. and Mrs. Nate A. Corning, Mr. and Mrs. Charles Aylett, A. M. Collins Manufacturing Company, Mr. and Mrs. James Reedy, Mr. and Mrs. Will H. Towles, Mr. and Mrs. C. H. Claudy, Mr. and Mrs. Floyd Vail, Clint Shafer, Jas. H. Smith & Sons Co., The Fort Dearborn Camera Club, Hiedwohl's Studio, Wallace R. Spratt, Mr. and Mrs. C. Oscar Knudsen, F. N. Crowther, Mr. and Mrs. Spencer B. Hord (and, by the way, Spencer is getting to be quite a poet—his literary effusion was simply great), The Pittsburgh Salon, L. Black Company, Fred E. Crum, A. D. Brittinghams, Mr. and Mrs. P. H. Kantro, *Photo Era Magazine*, with regards from its editors, Wilfred A. French and A. H. Beardley; Mr. and Mrs. Joseph M. Bing, Wayne S. Shantz, Dr. Miles J. Breuer, Dassonville Photographic Paper Co., Ralph Keenan, John A. Tennant, of *Photo Miniature*; Dr. and Mrs. Charles H. LaWall, O'Neill Photo Company, Albert Wunderlich, A. E. Hess, W. J. McGann, Mr. and Mrs. A. H. Diehl, Mrs. Lelia McKee, of Pittsburgh; William

A. Leonard, Mr. and Mrs. H. Frederic Hoefle, H. O. Hanson, Tom D. Tennant, Sophie L. Lauffer, Mr. and Mrs. Paul True, Sain Studio, Fred T. Loomis, Adam Archinal Corporation, Russell T. Neville, Dr. Alfred B. Hitchins, E. D. Shepherd, Mr. and Mrs. George C. Davis, F. E. Lee, of Atlanta, Ga.; Jack Gunderson, Hauser Bob & Sons, Mr. and Mrs. Joseph D. Strickler, The Flower Studio, Charles Henry Davis, Mr. and Mrs. Lee F. Redman, Orren Jack Turner, Nickolas Muray Studios, Fred S. and Carrie B. Natusch, Mrs. L. M. Henshaw, Mrs. William H. Rau, Geo. Graham Holloway, Mr. and Mrs. James W. Scott, Mr. and Mrs. Fred Schmid, Oliver Gross, Blum's Photo Art Shop, Henry Hesse, R. S. Piqua, Mr. and Mrs. Harry C. Watton, our good old friend George H. Hastings, The Callier Enlarger, J. B. Gale, L. C. Lewis, of Atlanta; V. Covert Martin, of Stockton, Cal.; William J. Helmquest, of the California Card Co.; J. Will Wishka, Charles L. Rosevear, of Toronto; Frank H. Wildung, at the Fairchild Camera Company, of Grand Mere, Quebec; Wm. A. Alcock, Billy Kerst, Mrs. Bayard Wootten, Mr. and Mrs. Cliffe Reckling, Mr. and Mrs. Sherman G. Surdam, Mr. and Mrs. Joseph Shrader, J. L. Cusick, of Louisville; Pedlow & Harriman, Homer T. Harden, Al Lloyd, C. Ferris Smith, of Colville, Wash.; W. Ross Wilson, The Mickle Studio, of Waco, Texas; W. B. Hammer, W. D. Sell, the Photogenic Machine Company and the Bausch & Lomb Optical Company.

✱

SUCCESS

The talent of success is nothing more than doing what you can well, and doing well whatever you do—without a thought of fame.—Longfellow.

✱

The thing that counts today is knowledge put into practice. “Knowledge is power.” And no greater truism was ever uttered by Elbert Hubbard than that contained in the epigram, “Responsibilities gravitate to the person who can shoulder them and power flows to the man who knows how.”

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

The numerous cards of Christmas and New Year's Greetings that have reached our desk have precluded all possibility of the Holidays slipping by unnoticed. It was very thoughtful of our many friends to remember us this way and we wish to take this opportunity to thank them for the kindly wishes expressed. Our sincerest wish, at the present time, is that the P. A. of A. will continue to render service in ever-increasing proportion to the profession, and, sooner or later, be so active that a photographer cannot afford to be a non-member.

✽

After all, the founders of our country were not so far out of the way when they adopted the motto, "E Pluribus Unum." In fact, they knew exactly what they were talking about so that the materialization of their plans has resulted in the strongest

Nation on earth today. When the photographers begin to realize that "In Union there is Strength," they, too, will begin to prosper and be a recognized power in this Democracy of ours.

✽

President Manahan has prepared a very instructive little leaflet on the Association—"Its Purposes and Some of the Benefits Derived from Membership," which has been sent to all past members and will be gladly mailed to any others who drop us a line. The subject is concisely treated and brings out many reasons why the P. A. of A. is deserving of the support of the entire photographic profession. Only please don't use any more of those 1924 applications. Our blue pencil is getting rather short, changing the date to "1925" on the ones received this winter and we have plenty of

MEMBERSHIP APPLICATION

Subject to Approval
of Committee on
Admissions

1925---MEMBERSHIP APPLICATION BLANK--- 1925 Photographers' Association of America

722 Bond Building, Washington, D. C.

Approved

Rejected

Date

I do hereby apply for Active (Associate) Membership in the Photographers' Association of America for 1925 and hereby agree to support its constitution and by-laws, observe its code of ethics, and in every manner promote the welfare of professional photography through the city, state, and national branches of the Association.

Name Amount herewith, \$

Address

City or State

CHECK HERE

Active \$10.00
Associate (Employees Only) --- \$3.00
Associate (Mfrs. and Dealers) .. \$2.00

*See Note

*Dues: Active members, \$10.00; associate members, \$3.00 (manufacturers and dealers, \$2.00). Dues must accompany application and are renewable annually in advance. Make checks payable to Photographers' Association of America.

*Active Member: Any owner, part owner, or manager of a studio, or any professional photographer actually engaged in photography.

*Associate Member: Employee of Studios not included in active membership and Amateur Finishers.

To aid in establishing a more thorough record, Active members will kindly check ONE of the following classes:

1. PORTRAIT
2. COMMERCIAL
3. PORTRAIT and Commercial
4. COMMERCIAL and Portrait
5. AERIAL

Active members are entitled to one of the following magazines FREE OF CHARGE for 1925. Check the one you want.
.....ABEL'S PHOTOGRAPHIC WEEKLY.BULLETIN OF PHOTOGRAPHY.CAMERA CRAFT.

new ones ready for mailing. For convenience, we are going to reprint it again this week, to save looking up last week's copy of the BULLETIN OF PHOTOGRAPHY. If you overlooked the membership application then, you have a chance now to pin your check to the one below and get in early.

✱

That School Name

Just whether the "Winona School" will be known as other than a "School" after the Board Meeting has passed on the many suggestions offered, is a decided uncertainty. We have on file several very strong discourses on the appropriateness of the term, which may out-weigh the offerings of the objectors, so the Board is going to have a ticklish job in awarding the prize of \$25.00 to the most suitable. It won't be long now—January 12 and 13 are the dates of the meeting in Cleveland, Ohio, and the result will be published immediately thereafter.

✱

Your Own Individuality

FRANK FARRINGTON

One of the things that interests you in certain stores, in certain hotels or restaurants or amusement places, is the fact that those particular places of business or pleasure are different from others of their kind. If a restaurant develops a pleasing individuality through arrangement and decoration or through offering certain particularly desirable dishes, you take to that restaurant and you patronize it and recommend it. If a certain men's wear shop evolves a particularly good method of showing its stock, or if you find there a proprietor or a salesman who gives you unusually agreeable attention and service, you patronize that shop regularly. You are particularly attracted when the service of a business place is good through the use of some methods peculiar to that one place.

In most cities there are numbers of photographic studios that seem to differ very little from one another save in location and physical shape and dimensions of rooms.

They use the same type of displays arranged all in about the same manner, both inside and out. They all give their patrons about the same line of talk—salesmanship, if you can call it that. They offer similar sorts of work at similar prices. The service in all of them is neither noticeably good nor objectionably bad.

Each studio probably has certain advantages of location. Each is at least more convenient of access to the people right around it than it would be if it were farther away. Location is usually a difficult thing to alter, and often betterment is impossible. But individuality of arrangement of rooms, reception room in particular, arrangement of display and means of making it conspicuous in the case of sidewalk sample showings, can be developed anywhere by the photographer who has individuality of ideas.

Other studios may be like your studio, but no other photographer is just like you. You are an individual without a duplicate. You, Oscar Edwards or Randolph Vandermark, have no double in your city to compete in personality with you. You can develop qualities, personal qualities, that are peculiar to yourself, and you can render services that are peculiar to your own studio, and these peculiar advantages of person and business will be associated with you and only with you. Another photographer may steal your advertising ideas, your style of work, but he cannot steal your own individuality.

Have you ever thought about giving individuality to your studio, about making it attractive in ways not followed by your competitors, giving it a different and an unique entrance of real artistic appearance? The photographer who put red window boxes under his windows facing the business street, and in them planted red geraniums and vines which he kept blooming through the summer, in bright contrast with the white paint of the building, did a thing that caused people who passed, to look his way and take notice and comment favor-

ably, mentioning his name and his business. He did something that was good advertising and that cost a negligible sum.

The photographer who had an artistic, old English entrance made at the doorway to his studio so it faced people as they got out of the elevator in front of his door, impressed people favorably as soon as they saw his doorway, and furthermore, he attracted the attention of those who went up and down in the elevator on other business and were not getting out at his floor. They said to themselves, "Oh, yes, there's that studio of Martin's that I've heard about."

There is no reason why the money spent for the interior decorations of a studio should not pay for decorations that are something more than merely clean and bright. A little artistic ingenuity, perhaps aided by the ideas of an architect or an interior decorator, will devise a studio interior that will make of it something of a show place, a place to which people will like to bring their friends, a place they will talk about outside. It is quite natural to believe that the photographer who can get up an artistic studio can do artistic photographic work. So the studio that is individually attractive because of its artistic appearance is not only an advertisement but it is also an evidence and a recommendation for the good work of the photographer.

In the matter of the outside sign of your business, the sign that hangs above the street entrance or that is placed on the front of the building, there is opportunity for artistic individuality. And by artistic individuality I mean something more than a signature sign which may be individual without being interesting, and perhaps without being artistic. Also it may be hard to read at a glance. You have seen signs that have appealed to you as being very clever. They were signs designed by artists perhaps securing their effect by wrought iron designs, perhaps by brightly painted colored picture effects, perhaps through emblematical figures. You can have as attractive, as catchy

looking a sign as anyone. But don't go to the ordinary sign painter or letterer for it, or you may have one of these affairs with every bit of available space filled in with something that does not belong there.

The greatest difference between your studio and other studios is between yourself and the self back of the other studios, between what you think and say and do and what the other fellows think and say and do. You have qualities and characteristics that are different from those of all your competitors. See that the desirable features of the sort are developed to your advantage.

If you have a pronounced and an attractive individuality and if you build that individuality into your studio and put it into your business methods and into your product, you will be known and recognized and you and your business will stand out from the others that surround you.

✱

The Nineteenth Voyage of the Bulletin of Photography

With this first number of the BULLETIN OF PHOTOGRAPHY for 1925, it enters into its 19th year of existence. It was launched forth in 1907 on its first voyage, an adventure, not without some trepidation on the part of the master, as to the outcome. It took its place, however, amongst the full rigged and well manned crafts then dominating the sea of photographic literature and sailed right on braving against adverse winds and storms of protest, criticism and prognostication of disaster, confident that under the judicious management of its experienced officers it would port in prosperous waters. It has made many a good voyage since and is still sea-worthy. It has freighted itself with richer and richer commodities which have gained for it many a port of entry.

It now sails to India, Japan, China, Egypt, Australia, Alaska, Cape of Good Hope and the Isles of the sea, visits every state of North and South America, while in England, France, Belgium, Holland, Italy, Germany



"MADAME DeVILLIER"

Minna Keene, F.R.P.S.

From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.



Minna Keene, F. R. P. S.

"HIS FIRST CIGAR"

From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.

and the other states of Europe it is as well known as in America.

We turn to our first subscription list, which to be sure was not extensive, but there we find a few names which have received the BULLETIN OF PHOTOGRAPHY from the first number until now. These subscribers had faith in the BULLETIN OF PHOTOGRAPHY, they are the nucleus around which our enormous list of subscribers has congregated. It is this substantial growth of interest, week by week, which has encouraged us to keep right on.

Like the sailors of Jason, we add new timbers to our Argosy, removing such as have become useless, and it sails now forth in confidence, full rigged and heavy laden with photographic wealth for its patrons, bound on its 19th voyage, and we trust that all who have not yet sent in the small freight charges for the valuable cargo for twelve months will do so at once.

✱

Necessity of Collaboration for Support of the P. A. of A.

It is a common experience of those who have been delegated to carry into effect the purpose for which an organization has been instituted, to discover that the individuals constituting the body politic of the organization are possessed with the strange idea that the conferring of executive authority releases them from responsibility as to the conduct of the organization. They wash their hands severely of participation in the means and method which shall contribute to success, reserving the right, however, to criticise and call to order the delegates, should their performance not come up to their anticipated expectation.

Members of an organization are prone to content themselves that they are in touch with the management by having fulfilled the obligation of paying the dues assessed. They think it is like their going to church on Sunday.

How strange it is that members of an organization (members of the P. A. of A.

here), cannot understand that *they* are the organization, and that it is as much incumbent upon themselves to give a whole hearted support to boom the association, by direct personal exertion, by showing their interest in all that is being done, or shall be attempted to insure successful issue.

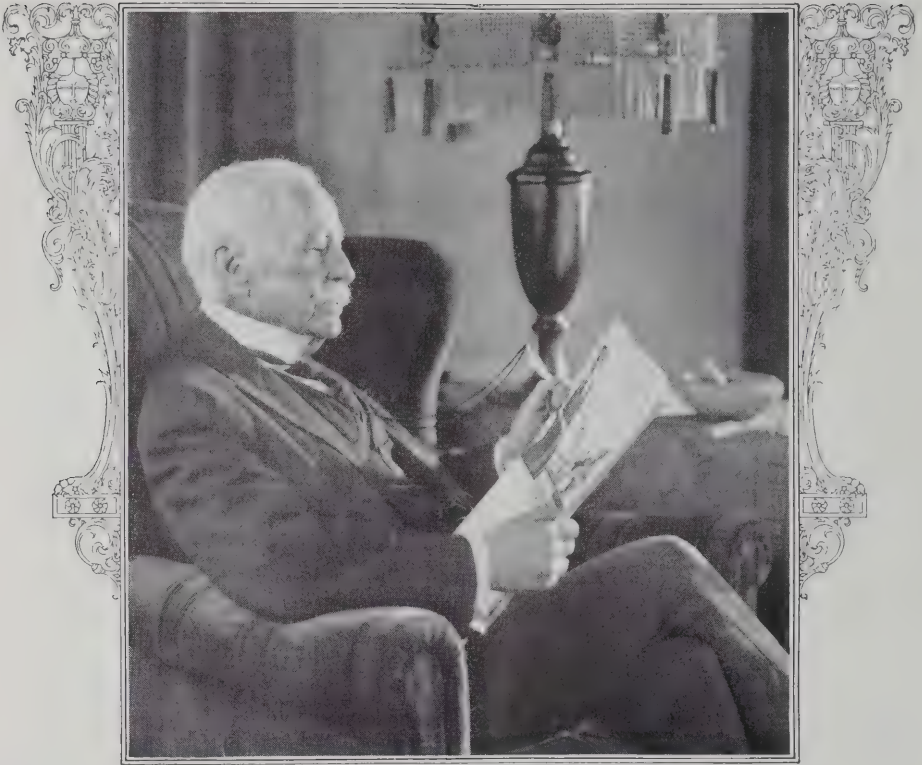
It is patent to every one that not sufficient interest is taken by the constituents to conserve the general interest. It is a case of "let George do it." It is lamentable what lack of information they possess as to how the funds are expended and how in a word the whole affair is managed. That they do not stop to consider where the revenue comes from, is shown from the reading of a tract sent us by Mr. W. H. Manahan, the President of the P. A. of A. He tells of a talk at a smoker which revealed the fact of the lamentable ignorance of his audience, when he asked the straight question, "How many present knew what was done with the money contributed in the shape of dues?" He found that there was not a single person who did not think that these dues paid fully for the convention. He found it was necessary to enlighten an intelligent lot of men who doubtlessly conducted their own business in a businesslike way, that money received for dues is but a small item of revenue and could not possibly pay for the expenses of such an elaborate affair as the Annual Convention.

✱

Plan to Photograph Eclipse

Two large photographic stations, where observations and pictures will be made of the sun's eclipse January 24, will be established in Buffalo, N. Y., according to announcement made by Prof. Harlow Shapley of the Harvard College observatory. That college will establish four stations, Prof. Shapley said—two in Buffalo, one at Poughkeepsie and one near New London, Conn.

Astronomers are waiting for the coming eclipse with much interest. Dr. Shapley said he understands the United States government will assign the dirigibles Shenandoah and Los Angeles to the duty of astronomical stations above the clouds January 24 and possibly will assign several airplanes to similar duty. The air craft, it is said, may use a newly discovered method of cloud removal—shooting electrified sand into the air, so photography may not be interfered with.



Dear Old Dad!

HIS graying hair, the deepening wrinkles, the expression, mellowed and softened by the gentle hand of time. If he were *your* dad. No money could buy this portrait of him.

Portraits of age and youth, of masculine strength and feminine beauty possess an unmistakable, a really distinctive character if done on Haloid Portraya. *Representative prints on request.* Linen, Atlas, Texta, are just a few from which to choose.

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield
San Francisco Agent, A. H. MUHL, 143 Second Street
Los Angeles, Agent, A. H. MUHL, 643 S. Olive Street

CHICAGO OFFICE
68 W. Washington St.



Fellow Photographer:

The Ontario Society of Professional Photographers and the P. P. S. N. Y., in a joint executive meeting held in Buffalo last October, decided upon a very ambitious and unique program for the Twin Convention which will be held in Buffalo at the Lafayette Hotel, February 17, 18 and 19, 1925.

The Convention is to be dubbed "The Beehive." Now listen well. Here is an array of talent, the likes of which cannot be duplicated. Alphabetically enumerated, they are:

Aylett, CharlesToronto
 Hoyt, DudleyNew York City
 Mock, J. Ernest,.....Rochester
 Towles, Will H.....Washington

These men have consented most enthusiastically to act as instructors at this Convention.

You will be allowed twenty minutes' intensive instruction all by yourself with your model under one of these men.

At no Convention has so good a chance been given for actual intensive instruction as will be here obtained.

In addition, there will be instruction in a unique way of modeling the face, in retouching under the direction of a very prominent sculptor, and under an experienced retoucher, also under an etcher. Also, there will be first-hand instruction given in composition, and subjects akin to it. The order of instruction for the retouching and com-

position will be arranged after your arrival at the Convention.

There will be other features on this program which have been well developed, and are now in the fixing bath.

Select NOW three of your best photos for the Convention Exhibit. Send them unframed not later than February 9 to Seaward Sand, Secretary, care Hotel Lafayette, Buffalo, N. Y.

W. E. BURNELL, *President.*

✽

Test Your Advertisements

Here are ten tests which you can apply to your advertisement with a view to satisfying yourself as to whether it is going to produce results:

1. Will the people you want to interest see the advertisement?
2. Will the people who see your advertisement read it?
3. Does the headline attract attention and does it fit the subject?
4. Is your advertisement so written as to be convincing?
5. Does your advertisement make people want to use photographs?
6. If illustrated, does the picture mean something connected with the subject of the ad, or is it just a picture?
7. Is the text matter so arranged as to be easily read, and so as to look interesting?
8. Is there enough white space around the advertisement to make it stand out?
9. Does the border separate the advertisement from the adjoining matter distinctly and distinctively?
10. Will the reader be influenced to act?

Mark your advertisement from 1 to 10 on each count and figure out your total and compare it with a perfect score of 100.

✽

Caller—"So the angels have brought you a new baby visitor."

Elsie (disgustedly)—"To see the fuss nurse makes over her you'd think she came from Paris."

"Photographing the Student"

A Talk given by Orren Jack Turner at the P. A. of A. Convention in Milwaukee

In my travels around the country, especially in conventions, I meet lots of photographers from different towns in which there are large universities located and I often question them about the school work. Recently I met a young man from North Carolina who is located in a large town, which has one of the biggest universities in the South, and I think his studio is just about a block away from the main entrance of the university. In the course of our conversation (I knew that he did nice work, because, in my framing department in New Jersey, I framed lots of his pictures, especially of women) I remarked, "I suppose you get all the class work, especially of the Jones University," let's call it.

He said, "I get a little at Christmas time, in fact, quite a little. I have never been able to land a contract. We have 500 graduates every year in the senior class and I have never yet been able to land a contract to photograph the 500 men. The boys all appear to be my friends. When the contract for the class book comes up, some man in New York gets it."

I said, "You shouldn't let them do it. I am only a little way from New York, it is very convenient for people to go out to New York, but they don't get it in my town."

He said, "I could get it if I would work for nothing. This man in New York makes the pictures for nothing. He sends a photographer and receptionist to the town for ten days and makes a picture for the class book for nothing, gives it to them free of charge. How can I afford to work for nothing?"

I said, "You can't. I have had the same trouble, but I overcame it. This man from New York doesn't make the picture for nothing."

This man in the university town, the local photographer, wanted to charge \$2 apiece for the picture that goes in the class book. He said to me, "Do you think anybody could afford to make it for less than \$2?"

I said, "They couldn't make it for \$2 if they didn't get orders on the work."

He said, "This man makes it for nothing, I know it. These boys have come to me, they have been friends throughout the college year."

I said, "Don't you believe it that the man from New York is making them for nothing. He gets more out of the contract by charging \$2, and then some, because I have some of the same kind of competition. I have been able to meet it."

None of us like to work free of charge. I would like to go on record. There has been a misunderstanding two or three times among my friends that I advocated working for nothing. None of us like to work free of charge.

I hate that word free. The public likes it. It is a magic word with the public. There are different ways of doing things to arrive at the same result. You know there are several ways of being killed, getting drowned or being blown up, they vary a little. If you drown, there you are; if you are blown up, where in the hell are you? That is about the only difference I know.

You might as well go broke working as sitting down. If you have the large concerns that make a specialty of coming into your town, you must find a way to meet that competition. I know lots of you have it. I have talked to some of you here. There may be some men in the audience who do this out of town work and go out of town; I do. I don't solicit it, but we often have contracts offered to us as far as two hundred miles away. I don't refuse them and I don't work for nothing. But where a man comes into my town under my nose, where I am paying \$250 a month rent and ten people's salaries every week, and wants to take my contract from the boys I am working with every day, I won't let him do it. I would give him the whole studio first. There is a certain amount of pride there. I don't mean and I don't advocate you should advertise, if John Jones is offering a picture for fifty cents, and offer a picture for a quarter, no! But if this man from New York or Chicago or Milwaukee or wherever he comes from can come into my town and give 200 men in a class a glossy print for their year book and make \$400 or \$500 profit and carry away the good will of the students, why can't I?

I say I don't like the word "free," and I don't advocate a man working for nothing, but sometimes you have to adopt things, no matter how distasteful they are, for the sake of the financial returns and for the sake of staying alive. I don't mean I have ever balanced between life and death or anything like that. I once read in a St. Louis paper a want ad: "Position wanted by a man as bar tender; can open oysters; can make self generally useful, especially good on the bar, strictly sober." In fact, I think my wife called my attention to it. She is a little more shrewd in those things than I am. I study psychology a lot and she often collects things for my scrap book.

I learned years ago there is a lot more in photography than the making of negatives. I devote at least two hours a night, no matter how hard I have worked, in studying other things in the human strain of photography, psychology, character, phrenology. My wife collects notes for me and puts them in my scrap book. This ad appealed to me and reminded me of the story of the two darkeys who were formerly pals. They were both raised together,

but one embarked into some kind of business in which he became very prosperous and was very fond of strutting around. One day he strolled into a restaurant and sat down at a table and glanced over the menu, and a negro waiter came over to wait on him, and he recognized his old friend. "Hello, there, is you here? I see you is working here."

The other fellow was a little hurt and felt the sarcasm. He said, "Ya, I is working here, but thank the Lord I isn't eating here." (Laughter)

So that illustrates my story, because I am working here, I am not eating here.

There are lots of things we do in our business that we don't want to recommend you to do. As Mr. Harris said, I can't tell you people how to work because you are all in different localities.

There is one gentleman connected with the Association whom I greatly admire and he told me the other day that he had heard about me several times, but didn't think very much about me, because he always had the idea that I was a man that advocated free photographs, working for nothing. I was mighty glad to correct him. I want to go down on the record as being unalterably opposed to free photographs.

I will refer to what I said in the first part. We have got to make our business suit the conditions we are in. I believe you will all agree with me. I like to work out on the board here the cost, in fact I have it already worked out. I don't want to talk about my own business, but I guess the reason I talk about myself is because I don't know about you.

I was approached about eighteen months ago for a proposition. That was the last time I had a hard job getting a contract, as there were three out of town photographers that make a specialty of class work, trying to get that work right from under my nose. I know my quality is good, I know I can make as good negatives as any operators these men can send out. I suppose all of you who do class work know these boys go around to the different photographers and try to get the best rate they can for the class. They said, "How much is it going to cost us to produce our book?" I was a little busy and didn't go after the contract. They were respectful enough to come around and offer me the contract. I have had it for eight years, never lost it, and I had it for five years before that for another concern. I didn't want to lose it this time. The same concern that has made a bid every time was in this time. They said, "You don't have to give us any figures. We have the figures from an out of town concern and if you will make us the same terms we want to keep the work in town. The boys know you and we would like you to do it. Personally, we would give you the work without making the contract, but we have the interest of 200 other boys at heart, so that is why

Platinotype, Palladiotype, Satista

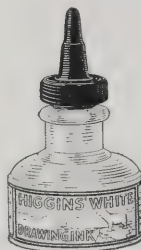
These papers continue to give the greatest pleasure to those who use them, and, during 1925, we expect an increased demand for them. The warm black tone of Palladiotype and wonderful strength and vigor of the prints captivate everybody.

Photographers should send us a few negatives for trial orders. We have a new principle in Electric light printing, and can take care of everything sent us.

We also make the finest possible enlargements and contact prints on bromide and chloride papers, finishing in water colors, oil, crayon, etc.

All lists mailed on request

WILLIS & CLEMENTS, Inc.
604 Arch Street - - Philadelphia, Pa.



HIGGINS' WHITE Waterproof INK

For Indexing Negatives and Mountings

LIGHT will not penetrate a negative number when it has been written with Higgins' White Waterproof Ink. Because it does not fade or smudge, the number will last as long as the negative itself, and show up clean and sharp on the developed print.

Ideal also for retouching and for titles and signatures on prints or mountings.

As valuable to any photographer as Higgins' Photo Mounter Paste and Higgins' Vegetable Glue.

Your dealer has Higgins' White Waterproof Ink

CHAS. M. HIGGINS & CO.

271 Ninth Street, Brooklyn, N. Y.

CHICAGO

LONDON



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK

WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES

Write for price list No. 8.

Consult Blue List No. 2 on Specialty Work for your Amateur Trade.

BLUM'S PHOTO ART SHOP, Inc.

1021 North Wells Street

CHICAGO

we are doing this. We don't want to assess the junior class any more than we have to.

"There are two hundred members of the class. We want a glossy print to go in the book and we want a good one. We want you to make enough plates. We want a \$25 ad in the year book and we won't guarantee sales on pictures."

Ladies and gentlemen, on the face of it, it looked like graft, plain, ordinary graft. I knew that if I didn't give them those terms the work would go to a concern that makes a specialty of college work and makes barrels of money, so I said, "All right, I'll do it." The reason I did it was because I have done it before and I know it pays. I knew these boys. I work around them. They are all well-to-do boys. You take a class of average well-to-do families, and all families are well-to-do when they see something they want, they will buy, from the servant girl up to the highest. Sometimes the servant girls surprise you; sometimes the help surprise you in the orders they place.

Instead of making four negatives as they asked me to do, which would be cabinet size, I made from six to twelve plates, eight by ten size. Occasionally I made just four of the small size. I have got the figures here as nearly as I could collect them from my office of what I used to make those 200 sittings.

Before somebody calls out from the audience and asks me how I let this extend over a period of other months when we are not busy, I am going to take the time it actually took me for operating, which was two weeks for 200 men, an average of seventeen sittings a day, anywhere from ten to twenty-five minutes a man. Any of you who photograph men know you don't have to wait for them like you do for women to dress. You can save time. I can move my camera around and make eight and ten negatives in fifteen minutes. Perhaps they might not be technically as good as some that you men make when you take eighteen minutes to get your light ready. I have mine ready before they get in.

I am going to turn this blackboard around. I have it all written out for you. This sounds like Mr. Schaesgreen, but I had it all written out before I heard his talk.

... Mr. Turner gave figures of his own business, which he requested be not reported.

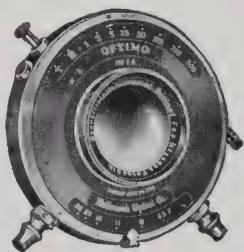
Mr. Turner: We make our contracts just like an insurance company insures your automobile. They see how many Fords were stolen and they charge more for Ford insurance than for Packard insurance because Fords are easier stolen. If we had a contract for a school and it didn't pay, the next year we charge more and if they don't want to pay the price, we give it to Jones.

Gentlemen, when you figure this statement out, I think you can see how we can afford to give the man the 200 glossies, but we couldn't

Save 25% to 60%

ON SLIGHTLY USED

GRAFLEX, CIRKUT, VIEW and AMATEUR CAMERAS



Our Bargain Book and Catalog contains things that the professional and amateur photographer needs.

SEND AT ONCE
FOR YOUR COPY

You will find the most up-to-the-minute Cameras, Lenses and supplies of every description, both used and new, listed therein at startling reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY

112-M, South Wabash Ave., CHICAGO, ILL.

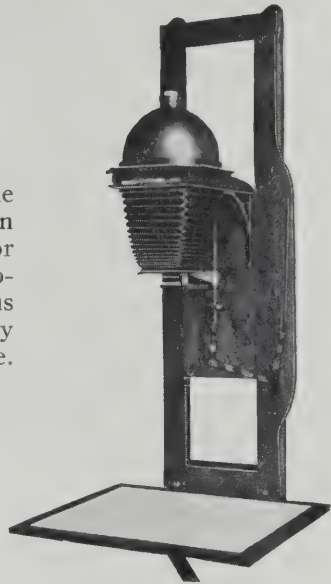
SOME WORTH-WHILE FEATURES:

- Projects six diameters.
- Takes no floor space.
- Special *f*4.5 lens.
- 400-watt lamp.
- Occupies only 32 inches in width wall space.
- Independent focusing feature; this enables the operator to take out the regular lens and put in any short focus lens for making reductions or lantern slides. In using any lens but the one supplied with the outfit, it would be necessary to focus by hand (the old way), this can be done easily and requires very little time to make the change.

At your dealer

WRITE US FOR DESCRIPTIVE CIRCULAR

THE CALLIER ENLARGER BRUSH, COLORADO



do it if we didn't get orders. Now you ask me, "How do you know you are going to get orders?" I might say that is why you are at the convention, to learn to make pictures better. It makes you more spirited yourself. I really enjoy it.

When a man comes into my place, I look at the sitting slip. I have a slip such as the customer gets before he comes upstairs. I look at it and see how it is marked, if it is marked *Nassau Herald* or some other way, I know that is complimentary, I won't call it gratis. I am going to work harder with the man than if he paid a deposit. I know if I don't get a good picture I won't sell him one, I won't sell him a thing. We very rarely fail.

A senior class graduating from a school is going to have pictures. If you are dealing with a good class of women and men, they are going to have pictures, unless probably they had some when they were home at Christmas time and they don't need them. We find a certain percentage of those. Where a class is graduating, every fellow has at least twelve friends among the students that he wants to exchange pictures with.

We have a shelf in our studio. John Smith comes in and says, "Have you my pictures ready? Put them over here. Keep them in the students' filing drawer." We keep twenty or twenty-five packages in there all the time.

The class mate says, "I want to see one of his and put one of mine in his package." Sometimes a fellow will pay in advance and find one of his own picture and eleven others of the other boys. I think that helps them to keep on buying pictures. We say, "Now, you have only one left and you haven't any for your family."

"I guess you had better fix me another dozen."

We have been in business now eight years and we average 2,800 sittings a year, one operator, and you know we have to have a pretty good system and have it figured out pretty well in order to handle that volume with one operator, two retouchers, one receptionist, two ladies to file, etc. We have two out of town studios. I didn't mean to go into detail about my business, but we must have a good system to take care of the business. I have three branches within twelve or fifteen miles of the main office. I devote a morning to one place and an afternoon to another. When I go to the branch studios, I take my cameras and two lenses, soft and sharp focus. I have a girl at each place who has a customer ready. If it is a child, it is all fixed and I go right in and operate, finish my sitting, get into my car and go to the next place or take an hour off for lunch. I find since I have my out of town studios I can do more sittings than I used to do

Please mention "Bulletin of Photography" when Corresponding with Advertisers

when I had one. I don't know if it is due to getting out in the air or not. It puts lots of pep in you going from one place to another and playing hide and seek with the traffic cops.

Now in regards to selling. I spoke about making lots of negatives, making from six to twelve of each person. How do I know whether to make six plates of a man or twelve plates? I can't go around to each man in the university when I get a contract, because if they give the contract they want you to start tomorrow morning. For the senior class in Princeton University we get the contract in October and it is immediately advertised all men that want pictures for Christmas should come in. Sometimes they let the contract after Christmas. This last year, after getting the contract in October, (we know the book doesn't go to press until May), we persuaded the committee to advertise that any men that wanted pictures for Christmas could have their's made right away, those that didn't could have them made after Christmas. We were very busy at the time because I had two extra contracts given me.

This year it has been said by some of the men who think they know what they are talking about, that the University created another contract to help Jack Turner keep busy. This last year they started having the entire freshman class photographed the week they entered and the book on this order (illustrating) was off the press within three weeks, so the proctors or policemen would have a good line on all the freshmen. That is no joke. That is what they have it done for. They have so many of these men that get into trouble and they are always having calls for pictures of freshmen, and the professors like to get acquainted with their men.

There were 600 men and the college opened last year on the 22nd, and on the 24th they started sending these men in, one every five minutes, and I made four plates of each man. I finished the contract by working night and day for about eight days. I photographed those 600 men and did my other work, too, and had the book off the press in a month. I hate to tell you how much money we got out of the freshmen, and I know all of those men had been photographed when they came from prep school to the University. We didn't sell the percentage we would have if we had taken time to make more plates, but it more than paid us. I might say I didn't give them their glossies. It was an entirely different set of men. I said, "If you let the men come in every twenty-five minutes and let me have lots of time, I will give you a glossy. If you make me work one man every five minutes, I will charge you. Our orders won't be as great and it may be a fifty-fifty proposition."

We got a dollar apiece. I got \$600 for the 600 glossies.

Sometimes in the same town you may have to run two different contracts. We don't make a specialty of giving away pictures.

Now you may say, "How do you know when to make six or twelve plates of a man?" I have a very energetic office force. Four years from now, when we have the senior class, we will refer to this freshman book and see where they went to school before. We will see Johnson's father is a doctor; came to Lawrenceville, September 21st, preparing for Princeton, preparing for A. B. course at Princeton, etc. We can look over those statistics. I know those boys. It will be no gamble for this man to come into my studio. I would know when to stop. I know how many to make of him.

We request the committee to give us a list of the students that are going to be photographed. I have three girls who sit down and list them good, bad and indifferent. That may sound like scalping, but we have to do it. We have the mall listed when they come in to sit. The customer comes in and wants his picture taken. We make them all make appointments and when they make an appointment, we give them a card telling the date of the appointment. We have a slip about like this telling about how important it is to be on time. If their appointment calls for eleven o'clock, it doesn't mean they should come in the door at eleven, they should come in at ten-forty and be ready at eleven. I don't think we have three appointments a month we have to waste on account of somebody not showing up. If they are not going to be there, we know it far enough ahead of time to fill up with somebody else. I have to smoke sometimes and I welcome that fifteen minutes.

Mr. Jones comes in and says, "I have an appointment for my picture this morning." He has his appointment slip. This slip shows the date, size of plates, number, remarks, finished by. Here is a word in the corner, "G. L."

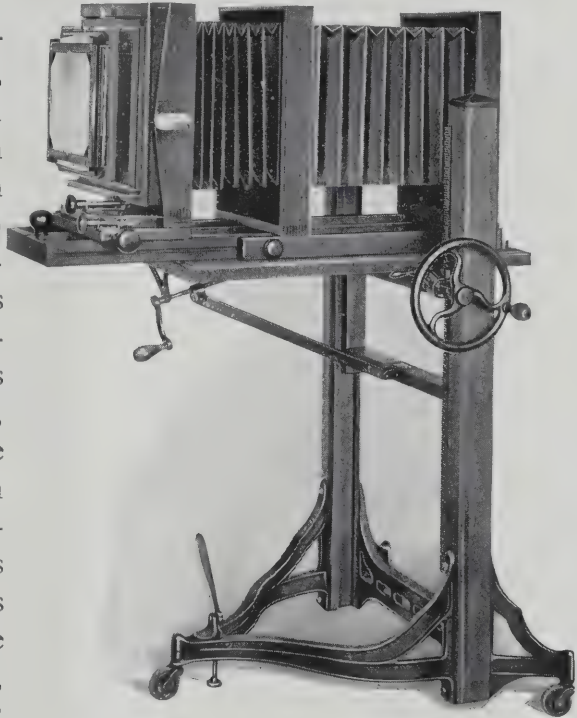
I have had the boys ask me what G. L. means. I say, "Good looking." It may be an "N." I tell them it means nice. To me it means no, nix, none, anything you want to call it. G. L. means go the limit, got loads or anything you want to call it. We use those hieroglyphics and if I happen not to know the men, my office has them tabulated and they know whether a particular man is a son of a doctor or lawyer or photographer. It doesn't make any difference. I shouldn't say that because, there is a son of a photographer in the audience that I photographed this last year when he graduated from Princeton. He is the son of one of our best known photographers.

I know whether to make six or twelve plates of this man when he comes in and I don't miss it very often. If the sales girl should happen to make a miscue, I can fall back on

Buy a New Studio Outfit

YOUR BUSINESS WARRANTS IT, YOUR PATRONS DESERVE
IT, AND—IT WILL REPAY YOU MANY TIMES

The Century 9A Studio Outfit, here shown, has every feature, which time and trial have shown worth while. It is an 8x10 camera with a 9x9 lens board. It has horizontal and vertical swings which are quickly operated. All adjustments are made with large, easily turned knobs. The smoothness of operation is a revelation. The maximum bellows draw is 36 inches and by means of the sliding carriage back and wing kits 8x10, 5x7 or two 5x8 or 3½x5



exposures may be made on either film or plates. Like all Century Outfits, the 9A is finished in refined restraint, to gracefully merge into the appointments of the best studios.

See the 9A at your Stockhouse

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

BURNET'S ESSAYS ON ART

By JOHN BURNET, F.R.S.

The standard work for beginners and advanced workers the world over.

Adapted by every prominent art school and teacher.

Three subjects treated in one volume:

The Education of the Eye
Practical Hints on Composition
Light and Shade

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

my knowledge of character analysis and I study that quite a little.

I mean pictures the customer likes when I am speaking of making pictures. I mean pictures that will make the speculation work pay. We have got to make good pictures and we have got to have time to do it. If a man has to work like that in making pictures, he must have a sense of beauty or a sense of character and be able to look in any face and be able to tell what is the best in it and be able to work quickly and with a little snap.

We don't carry this out all the time, but I try in my reception room, especially so with women, to have the receptionist bring every sitter to the posing room where I am and introduce them or introduce me to the sitter. I find that opens the way for me to have something to say. It puts us both on a friendly footing and gives the sitter a chance to say they would rather go to a doctor or dentist than to you. Sometimes it gives them a chance to say something else. It gives me a chance to respond and look them over while I am talking.

I don't want you to get my students confused with my regular customers. Most of my college work is done out of town, you might say, with the women; the men are all in town.

If a customer comes in and sits down, I can tell the way a man's hair is combed whether there is dandruff on his shoulders, how his tie is tied, how long he stands in his reception room, just how many pictures he is going to buy. I know whether he is going to buy or whether I should make the smallest number possible and let him go.

Sometimes a big, husky fellow with a certain profile walks in and says, "I wonder what the hell I have to do this for. Where do you sit?" I want to tell you I get through with that type as quickly as possible. I know if I made a dozen plates I would only sell him one for his mother. The mother will perhaps buy one. He is not a man that will give away his pictures. There is nothing in his face that would indicate the finer things of life or his appreciation of anything fine. Consequently, I just won't waste any time with him. I have to make the four pictures to carry out my contract.

If a man doesn't order from us, we don't go to our books and say, "John Jones didn't order. We lost \$7 on this order for a set of proofs." We add up the entire class and see how many ordered out of the class and how much it cost to do the class and strike the average. The man that orders \$80 worth pays for the three that didn't order.

When a person comes up and is introduced by the receptionist, I can't sit that customer down and say, "Well, let's see how do you want this made."

I have been paying my respects to photographers and have sat in the next room and watched them. They stand and look and say,

Please mention "Bulletin of Photography" when Corresponding with Advertisers

"Let's see." A person with any refinement will revolt from that, their blood will tingle. We never say anything like that. I can look at a man, as I said before, and see the dandruff on his coat, etc. When a man comes in of a certain type, a dark haired man, finely chiseled features and hair combed carefully and a certain kind of slope in his forehead and a certain type of mouth and a good, prominent chin and his expression is pleasant, I know all the time in the world I spend with that man I won't lose anything on. The more plates I make the more he is going to buy. It is a sure sale before he sits down. I know the kind of picture to make. I know he will like a picture with something artistic.

The next fellow that comes in may be just as intelligent and would be satisfied with a full front. They are all different and they require different kinds of pictures. It all amounts to the same thing.

Then we have the type of girl, hair drawn tight, all fixed and made up, exactly like a shop window model, the vampy type with straightly combed hair and wistful expression. Well, I make just four plates. I wouldn't care if she had a million dollars, I would make just four plates of her. She is Nature's unsatisfied. I can look at her and know no matter how many I make she has made up her mind she is going to have a re-sitting tomorrow with her hair fixed a different way. No matter how good they are she will have a re-sitting.

I might mention, while I am here, that if you have a chance, sometime when you are in a stationery store or book store, to buy several books, one that I would advise you to buy is a book that will cost about three dollars and will be worth a hundred dollars to you in two months. It is fascinating to read, it is not a statistical book, but a good fascinating book on human nature called "The Job, the Man and the Boss." I would like to have you get that book. It is not only good for photographers, but good for everybody. It has five hundred illustrations of different types, and it is a book you can try out on the dog at first. Try it out at home first and see if it doesn't fit you. It is by Dr. Katharine Blackford. She has thirty-two other books also published called "Character Analysis by the Observational Method." This book, "The Job, the Man and the Boss," is a condensation of the thirty-two books. There is nothing statistical about it; it is easy to read without having to tax your mentality.

Sometime ago I was talking to a traffic cop while having lunch in a restaurant. I don't know how the subject came up, but I mentioned character analysis. I don't know whether he was passing me a compliment or throwing a brick. I mentioned this book. He said he would like to read it. I said, "I'll let you have it." I sent around to my home immediately for



Difficult Subjects

Harsh lines and contours may be softened, subdued and rounded, giving artistic portraits without that soft-focus "mushiness." To prove this, try

HYPERION

Diffusion Portrait Lens f4

Mastering the new pleasing effects in portraiture is well worth the time you will spend in experimenting.

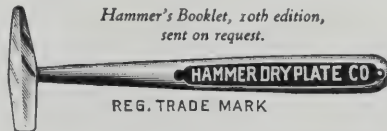
Your dealer is authorized to offer a liberal trial without charge. Or, write to

GUNDLACH-MANHATTAN OPTICAL CO.

841 Clinton So. Rochester, N. Y.

HAMMER PLATES

are coated on clear, transparent glass and can't be excelled. Light values change from month to month but speed values in HAMMER PLATES remain always uniform.



Hammer Dry Plate Company
Ohio Avenue and Miami St.
ST. LOUIS, MO.

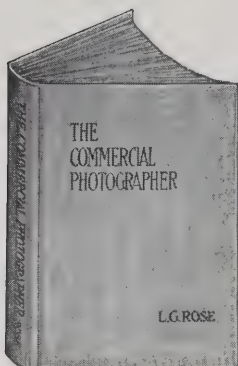
New York Depot, 159 W. 22d Street, New York City

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

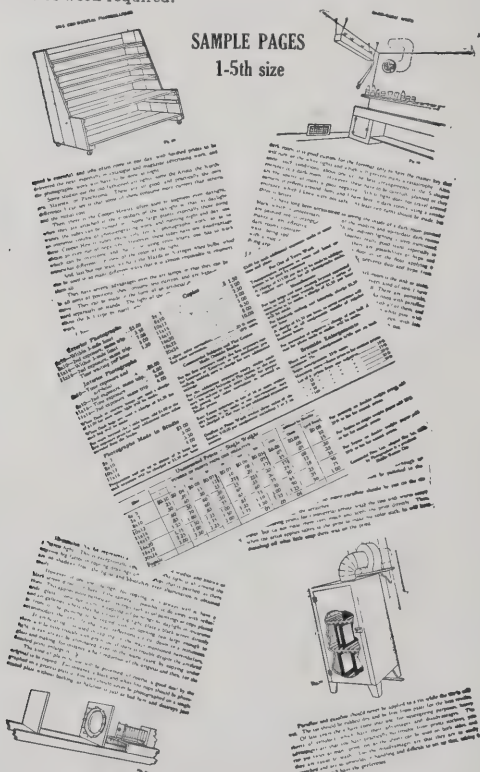
FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

the book. If there is anybody I want to stay on the good side of it is the traffic cop. I have fifteen black marks against me in Trenton and if you get seventeen you lose your license, and there is nothing taken off for good behavior. I had the book delivered to his house for him. I think it was just the next day I was coming in from my New Brunswick branch and had gotten into town and hadn't thought of slowing down from forty-five miles, when I heard a whistle and a man's hand was pointing out at me and he didn't even look up. He said, "Do you know how fast you are going?"

I said, "Hello, Roadwell."

"Jack, dammit, I wish you would cut out that speed." (Laughter)

I know that book paid for itself right there or it would certainly have been a fifty dollar fine.

Here is a woman with medium dark hair, brown eyes, refined features, nice fingers, nice expression. Now, gentlemen, there is a whole lot in the way people look at you. You can tell what they are the way they look at you. They say a man's soul is written in his eyes and face. It is true. I had originally planned to have about three ladies and two men come up here and sit down and I was going to read their characters and tell you why one was interested in a nice picture and the other satisfied with a cheap picture. It is better to try on the public instead of photographers, because I would have to tell you you were all photographers. You can tell a man's profession if you study these things. You can tell whether he is interested in the fine things.

This woman is of the type I described. She is of the timid type. She is refined and is timid. I would have to handle her in an entirely different way from one that would come in with chewing gum in her mouth. I would lift the latter up by the elbows and set her on the table and I would get the best expression from her. I would make her feel at home right away. This other lady I wouldn't go near. I have a little platform with a seat on it which I can move around with my hand. Usually I will say, "Sit up here, please." One type of woman I hold the seat for. The next one I say, "Be careful, that is on wheels. Sit up there." I have a reason for that, because I only have a certain length of time to take for this person. My sittings are all mapped out at least four days ahead for me. I can't take up time to get a person to feel at home. They have to feel at home immediately when they get there, and I have to study the thing that will make them feel at home or avoid embarrassing them. If I get a girl of the type I have just mentioned, I will say, "Sit down there and be careful or that will turn over." I have heard some men condemn a man that will walk around and fool with the lights. I have gone around and said something about the weather

Please mention "Bulletin of Photography" when Corresponding with Advertisers

instead of saying, "Let's see, how will I photograph you." I will walk around and be getting the features and what kind of lights I want to put on, and I will know two minutes after she sits down.

It is folly for a man to take a refined woman of that type and put his hands around her and say, "Sit over there further," and begin fixing around her ankles and legs, if you want to call it that. Men, it is bad, you can't get a good picture of a woman like that if you do that. I have seen men do it often. You will get a picture, but you won't get anything of the temperament of the person in the picture.

I have seen men that, when you start to pose them, will pull away from you and be scared to death. I had one senior three years ago I made twenty-eight plates of before I got one that wasn't moved. That man was just as normal as I am now. He was nervous. He was highly sensitive, he was super-sensitive. There was something about the operation of having his picture made that frightened him to death. Every time I would say I was ready and snapped it, he moved. I got finally that I didn't say I was ready. He knew when I was pressing the shutter and every time the picture was made he would do that. I had one picture with about eleven faces on it. (Laughter) He did it so fast I couldn't see it myself. I had three sittings of that man and I would swear each time I knew I had a good one. After I made twenty plates of him and they were all bad and he looked as though he was going to fight or die, the lower lip hanging down, each time when I finished the exposure I would say, "I am sorry I lost my patience."

"Jack, I don't know what the hell is the matter with me." He would stand there and not move at all until I got ready. Finally I got the graflex camera out and made six exposures. I got one for the year book and he ordered a dozen enlarged from those small faces.

If you think you can take a set of 200 boys and allow five minutes for each man, you are not figuring exactly right. One man we take in five minutes and another in fifteen. You can't take 200 men and sit down and talk the same thing to them. To one man you must talk women and dancing and house parties; football to one man; fishing to another man. You can't talk about what Babe Ruth did yesterday to one man, because he will be bored to death. He may not be interested in baseball at all. You must know by looking at the man's face what he is interested in.

To four out of five students that come into my place, I say something about the last examination. "What are you going to do when you get out of college, study medicine?"

"How did you know it?"

"Oh, it is a good thing to follow."

"You like music, don't you?"

"Yes, who told you?"

BACO PHOTOGRAPHIC DYES

For Photographic Operations

PACKED IN 2-OZ. TINS SENT PARCEL POST

Write for Price List

BACHMEIER & COMPANY, Inc.

Department 10. 448 W. 37th ST., NEW YORK, N. Y.

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN

New Designs





Our
Kodak Finishers'
DELIVERY ENVELOPES

Are being used in every corner of the U. S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE.

Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE, this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

The Art Press, Adrian, Mich.

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia



GOERZ

"Dogmar"

f: 4.5 f: 5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.
317 C East 34th Street - - New York City

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.	No.	No.
1 Modern Lenses (April 1899)	43 Photographic Chemicals	56 Leaves from an Amateur's Notebook
3 Hand-Camera Work	45 Orthochromatic Photography	97 Photography with Small Cameras
4 Photography Outdoors	46 Development Printing Papers	98 Stereoscopic Photography
5 Stereoscopic Photography	47 Kallitype Process	100 Enlargements from Small Negatives
6 Orthochromatic Photography	48 Commercial Photography	102 Trimming, Mounting & Framing
7 Platinotype Process	49 Dark-Room Dodges	103 Toning Bromide & Gaslight Prints
8 Photography at Home	50 Studio Construction	104 Night Photography
10 The "Blue Print," etc.	52 Aerial Photography	107 Hand Camera Work
12 Retouching Negatives and Prints	53 Pictorial Principles	108 The Six Printing Processes
13 Photographing Flowers and Trees	54 Outdoor Exposures	109 Drapery and Accessories
14 Street Photography	55 Architectural Photography	111 Photography as a Business
15 Intensification and Reduction	56 The Hurter and Driffield System	117 Outdoors with the Camera
16 Bromide Printing & Enlarging	57 Winter Photography	119 The Optical Lantern
19 Photographing Children	58 Outdoor Portraiture	120 Marketing Photographs for Publication
20 Trimming, Mounting & Framing	61 Control in Pictorial Photography	123 Enlarging on Gaslight Papers
21 Albumen & Plain Paper Printing	62 Vacation Photography	125 Pocket Camera Photography
22 Gum-Bichromate Printing	63 Photography in Advertising	127 Amateur Portraiture
23 Photographic Manipulation	64 Figure Composition	129 Group Photography
24 Photographing Clouds	67 Orthochromatic Photography	131 Simplified Photography
26 Telephotography	68 Decorative Photography	132 Getting Results with Your Hand Camera
27 Pinhole (lensless) Photography	69 Printing-out Papers	133 Finishing Portrait Enlargements
28 Seashore Photography	70 Advanced Pinhole Photography	138 Travel and the Camera
29 Flashlight Photography	71 Marine and Surf Photography	139 Modern Methods of Development
30 Photographing Interiors	73 Panoramic Photography	140 Lens Facts You Should Know
31 Photographing at Night	76 The Hand-Camera & Its Use	141 Home Portraiture
32 Defects in Negatives	78 Printing Papers Compared	143 Remedies for Defective Negatives
33 The Dark-Room	80 1st Book of Outdoor Photography	147 Color Photography; Instructions
34 More About Development	81 Ozobrome, Sepia & Blue Prints	149 Photographic Chemistry
35 Enlarging Negatives	87 Bromide Enlarging Made Easy	150 Commercial Photography
36 Lens Facts and Helps	88 Defective Negatives & Remedies	165 Unconventional Portraiture
37 Film Photography	89 Photography with Films	166 Specialized Commercial Methods
38 Color Photography	91 Photographing Outdoor Sports	
39 Photographing Animals	92 Practical Orthochromatics	
40 Platinotype Modifications	93 Development (Gaslight) Papers	
42 Genre Photography	94 Photographic Post Cards	

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

You can look at a musician's face and see a man with a high forehead. You can tell a professor when he comes it. He is all forehead, a little chin, egg-shaped, top-heavy. You can tell a he man and know what you should say to a he man to get the best expression. Let me repeat, the pose that will do for a he man will not do for the pose of a she man. (Laughter) You can make your pictures of she men as fancy as you want and put the finest lights on, but a man's man wants something plain and plainer you make it the better you can sell him pictures and the more you can sell him.

I have given you a brief outline that has brought us 30,000 sittings a year and we never lose a contract. Gentlemen, that is the finest thing I can say. I say this because I know our methods and just using common, ordinary common sense will let you hold your work and you won't have to give it away. If you decide you want to do something unusual for advertising, go ahead and do it providing it doesn't infringe on another man's work. If you have to do something to take another man's bread and butter away, cut prices, that is terrible. When we find a man is bidding on a contract for \$2, we never bid \$1 or \$1.75. If we do bid, we try to bid at what the man is bidding and offer it to them at the same figure and nothing else, and I think that is fair. When we are

busy, we turn down contracts. I could have very easily put on another operator and taken care of it, but I have my own ideas about it and I built up a sort of one-man business. I tried to experiment during the war for two weeks and out of the sixty sittings the gentleman made, I made forty of them over again and it wasn't because his work wasn't good, but because I built up a one-man business and the people said, "I think you can make it better. This man doesn't understand me." It gets advertised that you study character and you can make a good character print.

We make pictures for which we get \$200 a dozen. I can't make fine, fancy things that have everything perfect. We do make pictures that the customer likes.

You might take these thoughts home that I have given you and fit them into your business, if you can do so with a clear conscience.

✱

"John, John!" whispered Mrs. Congressman Squibbs. "Wake up! I'm sure there are robbers in the house."

"Robbers in the house?" he muttered sleepily. "Absolutely preposterous! There may be robbers in the Senate, Mary, but not in the House. Absurd!"

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Your Studio "As Is"

Some of the photographers whose studios we visit maintain places that are anything but attractive. They are ill arranged. They are gloomy. They are untidy—even mussy. And even so, some of them make some money.

Does it seem that if men can succeed under such conditions it is not worth while to go to the trouble and expense of maintaining a studio in a high-class condition?

There is success and there is *success*. One photographer's idea of success is getting a living out of his business. Another's idea is a modern and attractive plant, with a large business, highly artistic work, and a large annual profit.

If you are satisfied with the business you are getting, you may not care to improve your equipment or your workmanship. If you are satisfied just to do what business you can do with a second-class looking studio, your studio as it is is probably all right enough for you. But if you are ambitious to build a bigger business, to get such a share of the available business as can be had by right methods, you cannot succeed without having everything as good as you can afford, doing everything in the best way you can. ❀

Route of the Eastman School

The 1925 course of the New Eastman School of Professional Photography consists of lectures by nationally known experts in all phases of photography and demonstrations touching the highly technical phases of the work as well as the fundamentals.

There is no charge for the course, the entire expense of the project being financed by Mr. Eastman as an educational factor.

The route for the school has been announced as follows:

Washington, D. C., January 29-30-31.
 Richmond, Va., February 3-5.
 Charleston, S. C., February 10-11-12.
 Charlotte, N. C., February 17-18-19.
 Atlanta, Ga., February 24-26.
 New Orleans, La., March 3-5.
 Birmingham, Ala., March 10-12.
 Jacksonville, Fla., March 17-19.
 Knoxville, Tenn., March 24-26.
 Nashville, Tenn., March 31-April 2.
 Evansville, Ind., April 7-9.

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.
 (Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic
 112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products
 75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO. ❀

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

❀ **GEORGE MURPHY, Inc.**

57 East 9th Street - New York City
 Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
 208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.
 New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

BURNET'S ESSAYS ON ART

The standard Art Book of the world. A reprint—better than the original edition.

\$2.00; Postage, 15 cents.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

Photography as a Scientific Implement

THIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

ORDER DIRECT FROM PRICE, CLOTH, \$9.00

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

AS WE HEARD IT

Oscar Gustafson is erecting a studio on West Main street, Turlock, Cal.

James F. McIntire has purchased the Decrevell Studio of Ft. Madison, Iowa.

C. C. Messmore has just recently opened a studio on Broadway, Lorain, Ohio.

James W. Dailey has established a studio at 17½ West Ohio street, Indianapolis, Ind.

Lorne and Elizabeth Coolidge have opened a new studio in the Beyer Building, Oconto, Wis.

A. B. Arntzen, who has been spending some time with his parents in Norway, has opened a new studio in Mt. Vernon, Wash.

Geo. E. Blackford, of Sibley, Iowa, has purchased a studio in Carroll, Iowa, and took possession immediately after Christmas.

J. J. Bramblett has sold his studio in Hugo, Okla., to Mrs. Flora M. McDowell, of Edna, Tex. Mrs. McDowell will take charge January 1.

Harry Elton, demonstrator for G. Cramer Dry Plate Company, is recuperating from an operation at the Highland Park Hospital, Detroit. Mr. Elton writes that he hopes to be out by the first of the year.

William M. Munro, photographer, who sold out his business two years ago to Mr. Muir, has returned to Pictori, N. S., Canada, and resumed business at the old stand. Mr. and Mrs. Muir and family are returning to Scotland.

F. D. Foster, veteran photographer of Norwalk, Ohio, is going to close his studio, where he has been located for forty-eight years, and he and his wife expect to move to Cleveland and make their home with their daughter this winter.

Samuel A. McConnell, who recently retired from the photography field with the intentions of entering other work, found that he could not refrain from camera art work, and as a result has re-entered the field and opened a studio opposite the Post Office in Steubenville, Ohio.

A. A. Moss, formerly photographer for the Dallas Times-Herald, and his brother, R. B. Moss, have purchased the Moses Studio, 317 1-2 Main Street, Houston, Texas. The studio will continue under the name of Moses Studio, after having been remodeled and equipped to handle both commercial and portrait work, it was stated.

Albert M. Ketchum, 65 years old, died December 8, at his home, 834 Beach avenue, Findlay, Ohio. Death was due to pneumonia, with which he had been afflicted only a week. Mr. Ketchum was Findlay's oldest photographer and was a member of the Ohio-Michigan-Indiana Association. He was also a musician of rare talent and had always been associated with musical development in the community. While it was known that he was critically ill, his death came as a distinct shock to his relatives and host of friends. Mr. Ketchum was active in his business until stricken with the disease which so suddenly ended his life. He is survived by his widow and three sons.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 910

Wednesday, January 14, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	35
Vitality in Hand Posing	36
Association News	38
Photography in the Tropics	39
Illustration by Minna Keene, F. R. P. S.	41
Illustration by W. Frank Goodner	42
Paragraph Promotion Pointers (Frank H. Williams)	46
Convention of the P. P. S. of New York and the } Ontario Society of Professional Photographers }	50
A Suggestion to Business Men's Associations } (Elton J. Buckley)	51
Obituaries	55
Route of the Eastman School	57
As We Heard It	57

Editorial Notes

There is a story told of a certain Scotch editor who, suddenly finding himself bereft of ideas, clipped an editorial from a contemporary, and headed it "What Does Our Brother Mean by This?" The paucity of ideas, I notice, has extended from the greater field to the lesser, from the realm of the daily newspaper, which of course, lives upon news, to that of photography which subsists upon camera work and the happenings it gives rise to. The man who has had experience of its evolution by experience or practice finds satisfaction in his reflections, and congratulates himself that he has lived to witness the marvelous

growth of the acorn to a tree which spreads its branches all over the world.



It is an amazing thought. There have been men of vision in photography. A few of the pioneers remain, but they can be counted on the fingers of one hand. I esteem myself a pioneer and on the whole, I think that mentally I could not have chosen a better association, for though I have had mostly to be content with modest rewards for my efforts, the æsthetic satisfaction I have derived has been enormous. I do not believe that, as yet, any of us have risen to an adequate conception of the refining influences which photography is capable of exerting upon us, physically and spiritually.



But this is wandering from my main topic which is this, that there is now inevitably a certain monotony in photographic procedure and the literature of the subject, since the practice and the expression of it in print have long since passed out of the domain of novelty. The charm of both, however, remain for those who have youth and experience to obtain. To what a wonderful heritage they have succeeded! Life is obviously all the richer for the potential-

ties and achievements of the camera. And to me, all said and done, total dissociation from things photographic while I retain my faculties would be something of a disaster.

*

Photography in America spreads like a vast web over the country. Every morning myriads of photographic reproductions meet the eyes of the people and myriads of prints are reproduced and distributed. Unquestionably this country leads all others in such respects. I did not think, when I first began to take an interest in the work of the camera, that such a consummation would ever be reached. The mind is staggered when contemplating the enormous effect of all this output. And there is the future to consider—with a growing population and the spread of knowledge of the subject.

*

But I want to inject something practical into these leaves. And here is my suggestion to those who have anything to do with photography: Study it as a means of self expression, for that way success lies. In the past, many reputations have been built on

that formula, and many are being built just now. I have been studying the work of some of those who have recently entered the professional photographic field. They seem content to imitate rather than to originate. Or is it that, after all, the limitations of photography are so sharply restricted that we are forced to progress in a circle, originality being, therefore, a very finite thing indeed?

*

I analyze photographs whenever I can and few of them strike me as individualistic, simply because, I suppose, I have arrived at the hypercritical age and stage. On the other hand, there is the reflection that the vast majority of people are satisfied with things as they are. And as things are, they are obviously exceedingly good. So let it go at that! Another practical point is, that the camera should always be subordinated to the mind of the worker and not allowed to oppress and dominate it. For after all, the lens and its appurtenances are simply means to an end. They are worthless except in the hands of thoughtful people.

Vitality in Hand Posing

The hands are the most obtrusive features in the portrait and present the greatest difficulty to the artist, but they cannot be ignored, since they play so important a part in the general expression of the picture. Many an aspiring pictorialist becomes conscious of his artistic limitation when it becomes necessary to subdue their obduracy.

The photographic portraitist is up against a more serious proposition than the painter of portraits, for in the photographing of the hands, difficulty is encountered to obviate the presentation of distortion of image, incident upon the position the hands occupy relative to the planes of the posture. The closer proximity to the lens than the head or bust of the figure, causes unnatural enlargement, introducing necessity of keeping the hands as close as possible to the body, and the imposed constraint upon the model interfering with freedom of action,

necessarily affects the expression, counteracting all attempts at ease and grace of posture. The portrait painter in his delineation is not handicapped by this optical impediment, inasmuch as he may diminish to reasonable dimensions these unruly members and constrain them even to individually contribute to the effect.

This privilege accorded the painter, however, leads him sometimes to error in the positive direction. He makes the hands unnatural by inordinate diminution in size, something almost as objectionable as the distorted effect by the camera.

VanDyke's treatment of the hands is finical and overwrought, and particularly in the case of the hands of portraits of men, the treatment is characterless and effeminate.

Lawrence, the English portrait painter, treats hands in a more natural way, and, both

in disposition of the hands and getting relativity in size, is an excellent example for the photographer. We shall speak of Lawrence's portraits further on, but first let us advise the portrait photographer in the management of the hands to respect their significance and, at the same time, to overcome the obstruction they present by tendency to exaggeration.

The hands are so responsive to nerve stimulus that they become the index of the state of mind of the model, and hence are susceptible of taming, as it were, to the will of the operator of the lens. The taste he has can make them responsive to his desire by divorcing the mind of the model entirely from their consideration. If attention is called to them, however, he labors in vain. It is only by indirect suggestion that they are made unconsciously obedient.

The taste and ability of the photographer is therefore manifest by the way he treats the hands.

It is a study worthy of consideration, for he cannot properly get the expression in the face until he consults the hands, because they are in accord with the countenance. They have a language as much as the features and are the accessories reflecting the traits, disposition and other mental characteristics.

In the portraits of children, not much difficulty in management of the hands is encountered, because they actually need no management and any attempt at it is disastrous.

This is the cue to follow in treating grown-up people. Get them away from their sophistication, divorce attention from self-consciousness.

There has been much improvement of late, particularly in German portraiture, in the treatment of the hands. The late Dührkoop is noteworthy. Compare, for the nonce, a vapid picture of the model so prevalent with a book in the hand, seated in the ubiquitous chair of elaborate carving, fit for apartments of royalty, with a portrait of similar pose by Dührkoop, and note

the novelty and originality of his treatment. The book and the hands in his portrait are a commentary to the face. The hands have eloquence, they proclaim the disposition of the model. Note also the quiet treatment of the hands in his picture of some society lady. The hands, here, are as much indicative of the culture and refinement of the sitter, as is the face itself.

If Dührkoop can do it, so may the rest of you, and some of you do. We can't help, however, smiling sometimes when we look at a good portrait study of a head and see how all that is mirrored in the face is contradicted in the hands. One hand rests on a book or on the lap while the other hangs listlessly over the edge of a table, grasping desperately at the back of a conveniently placed chair, or clutching at a bunch of flowers. Some artists, realizing what they are up against, try to compromise affairs, bribing, as it were, one hand to hide itself, so that trouble is reduced to management of the single obstreperous feature.

True, this one handed way of tackling things, often is advantageous when conducted by an artist.

It does enable him to get away from the liability of spottiness when both hands claim equal attention.

Drapery costume and hangings may be legitimately drafted into service, but do not let your trick give you away by its obviousness.

When a head is posed leaning upon the one hand, the effect is best if the hand be placed on the dark side of the face, so that it be shown in shadow. Whenever it is possible, where, for instance, it does not interfere with the repose of the subject, the hands, both present, had better indicate action.

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents.

J. H. Smith & Sons Co., 3544 Cottage Grove Ave., Chicago

The action of the hands need not be strenuous, the reverse rather.

Where a hand is posed as entirely inactive, unoccupied, if it is not naturally graceful, it advertises its shortcomings, but if attention is drawn off to what it is supposed doing, it does not cry out for notice.

Do not manipulate hands; that is, don't handle the hands too much. It is bad practice for yourself and surely distracts the model.

Know what you want and then get it by auto-suggestion, not by nervously and tentatively feeling about.

You may have to do something to prevent stiff fingers, but don't physically limber them. Hand the model something so as to get relaxation of the muscles and it is very likely she will not stiffen them, unless you fool about too much. Avoid a flat presentation or the fingers doubled up to second joint. It gives suggestion of amputation.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

At this writing, December 31st, the polls are closed for receiving further suggestions for a new name for the School of Photography, P. A. of A., with three letters and a special delivery just getting in under the wire. This makes a total of slightly over a hundred ideas for the Officers to consider when they meet at Cleveland, on the 12th and 13th, and bids fair to settle, once and for all, the true position of a "School" as compared with any other institution of learning. If the "School" advocates win out—we will have some excellent arguments supporting their views to back up the judges.

While on the subject of the School of Photography, we wish to repeat our previous notice that complete details for the 1925 session will not be ready for release until the Trustees meet. We are filing all names asking for information and will be pleased to mail our Prospectus as soon as it is printed, but right now—please save your time and our time by not asking too much. A little questionnaire, such as we used last year, is being included with all

bills mailed and will be a simple means of having one's name filed for the Prospectus.

✽

The brass membership plates for 1925 have been received and are ready for delivery to members. We have carried out the chaining together idea which was started with the 1924 plates, thus permitting at least the last three plates to be linked for better exhibition. An additional thickness of one gauge gives us a more substantial plate which, we hope, will avoid any complaint from damage in the mails.

✽

A final review of our batch of New Year's cards more firmly impresses us with the personal touch that is being worked into this form of Holiday salutation. The formal decorations and wording are slowly giving way to personal home scenes, silhouettes, composites, woodland scenes and messages, all produced photographically.

Ry Phillips at his desk, tries to impress us that he may be busy around Christmas, but is not too busy to get out a New Year's card: the snow-bound Minnesota home of

CLEVELAND, OHIO, has been selected for the 1925 Convention of the Photographers' Association of America, and the time will be the week of JULY 27.

Clarence Stearns is very suggestive of the Holiday atmosphere; Richard T. Dooner and his wife are easily recognized in a very attractive little silhouette; the heavily shaded sepia card of Wilson Todd's is a novelty in make-up; and J. B. Schreiber depicts the happiest of "Grand-pas" with a pair of rollicking youngsters astride his back.

Among the Commercials—Hauser Bob has expressed his sentiments on a winter aviary scene, while the woodland scene sent out by Harry Devine is sure to keep the attached calendar in service throughout the year.

There is undoubtedly a big business ahead for the photographers who care to develop this particular type of Holiday specialty.

*

Photography in the Tropics

Although photography in the tropics is always understood to present innumerable difficulties, in actual practice the difficulties are far less than are met with in more temperate climates. In England, the photographer has not only to allow for constant changes of light, the difference between the light values in summer and in winter being enormous, but he has also to allow, in development, for a temperature which varies in any normal year from 80 degrees in summer to 20 in winter—a variation of 60 degrees.

Now in the tropics both light and temperature are constant all through the year and, with a knowledge of what is required for photography under tropical conditions, both the amateur and professional will find the work much simpler than in higher latitudes. Unfortunately, manufacturers' textbooks contain very little that is practical and most of their instructions would appear to emanate from the laboratory where a heated room is used for their experiments.

The difficulties of high temperature are the most easily overcome, all that is required being a knowledge of the most suitable developing and fixing baths, and the proper

manipulation of plate or film during the process of development and the subsequent washing and drying. Exposure is the greatest problem, and that, too, is easily dealt with by the simple expedient of using an actinometer—an invaluable little instrument, yet very rarely seen except in the hands of the advanced worker.

To begin with the exposure. One cannot fail to notice the brilliant lighting at all hours of the day. From about 7.30 a. m. until 4.30 p. m. the strength of the light is equal to the bright glare of the mid-day sun during the best of the summer months in England. But the shadows are deep, and in street scenes, along country roads, in fruit orchards, everywhere where the sun can throw a shadow, the contrast between sunshine and shade becomes very marked when the plate is developed, unless a full exposure has been given. One may look through the albums of tourists who have visited the tropics and find the shadows in most, if not all, of their prints, so under-exposed as to show nothing but the most meagre detail.

But it is under trees where the contrast becomes so very marked, for the foilage is much heavier than is to be found in more temperate climates, and the small amount of light which filters through the leaves is not very active on the ordinary plate or film. Some idea of how deceptive these shadows are may be gathered from the following:

For my first effort in a cocoa plantation I gave an exposure of one second—at *f*6.3—which, on development, produced a negative so under-exposed as to give no image in any part of the plate except where the direct sunlight was showing through the leaves. Some days later I returned to the same spot with an actinometer, which showed that at *f*6.3 the exposure necessary would be eleven seconds, and yet to the eye, the light under the trees was quite strong, and the shadows nothing more than one would find on a sunny day in Epping Forest.

In many parts of the tropics, the coloring of the leaves of plants is as varied as the flowers of an English garden, red being quite

a common color, as also is yellow in its variety of shades. Purple, too, and blue, even pale blue, and to give a good rendering of these leaves in monochrome, a panchromatic plate should be used whenever possible. Unfortunately these plates keep badly, and are often unobtainable, but any of the self-screened plates now on the market will give excellent results if slightly over-exposed and not over-developed. I tried a five-times light-filter with some Wellington and Ward "Anti-Screen" plates, but the result was over-correction, which gave a flat print so different to the brightness of the subject. In fact, I know of nothing more difficult in photography than the successful rendering of the brilliancy of tropical scenery, and the "snap-shotter" may be forgiven for under-exposing the plate and then printing on a hard contrast paper.

A few days ago, I was looking through my album, which contains quite a number of prints of subjects which were photographed for purely technical purposes, and not one of these prints gives any idea of the tropics—they might have been taken anywhere. This is due to the exposure having been made to give detail in the deepest shadow, and the print then made on a normal-contrast bromide paper, with consequent flatness.

For the best rendering of tropical scenery, use a self-screened plate and expose for the half-tones—not for the shadows. This, if correctly developed, will give a print which is more in keeping with what the eye sees—for the eye, contracted by the bright glare of the sun, does not see all the detail of the heavy foliage.

For open landscapes with palm trees, choose a windy day, for the featheryness of such plants as palms and bamboos cannot be seen at its best when the leaves are hanging inert. One always associates palm trees with the trade winds, and the mind pictures these trees as wind blown, with their long, delicate leaves stretched out towards the west. (The prevailing winds of the tropics are easterly.)

For photography under trees or where a long exposure is necessary, choose the early morning before the wind rises or even a calm rainy day. Many of my exposures in coffee and cocoa plantations were made in the rain, an umbrella being held over the camera.

Halation trouble in landscape work is far greater than one usually meets in England, and may well be compared with photography in interiors—churches, etc. Always use a backed plate.

Development

Beyond a temperature of 92 degrees, I never attempted development of either plates or films, as experience has shown that there was no developer that would not soften the gelatine at a higher temperature than that, unless a hardening bath was used prior to developing. Such developers as pyro, metol and hydroquinone, which require a strong alkali, should not be used, as all these tend to soften at a temperature as low as 85 degrees, and the only one which stood the test above that point was the following:

Amidol	40 grs.
Sodium sulphate (anhydrous) ½ oz.	
Potassium metabisulphite (20 per cent solution)	1 oz.
Water	12 ozs.

Sufficient of this was made up every morning for one day's work, and any left over at night was thrown away, as the mixed developer keeps badly. It is cheap and easy to make up, and a little wasted developer costs far less than a ruined negative.

Immerse the plate or film in the developer without previous wetting.

Development is very rapid—about a minute and a half at 90 degrees F.—and the plate or film is merely rinsed for a moment before placing in the fixing bath. Even a five-minutes' washing at this stage would lead to softening of the gelatine, and that softening would continue right through to the end of the drying of the film and cannot be stopped even though the film is immedi-



"THE CURÉ"

Minna Keene, F.R.P.S.

From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.



W. Frank Goodner
Reno, Nev.

ately treated in a hardening bath of chrome alum.

Amidol is a developer which is clean working with no tendency to chemical fog. In actual practice, it would appear to be unsuited for under-exposures if compared with pyro-soda, comparative tests with under-exposed plates showing the superiority of the former.

This, however, is no obstacle to the use of amidol, as there is no latitude in development when working with warm water developers.

Fixing

The following was found to be the most satisfactory of any formula tried during a period of three years:

Hypo	4 ozs.
Potass. metabisulphite (20 per cent solution)	1½ ozs.
Chrome alum (10 per cent solution)	2 ozs.
Water	16 ozs.

The hypo, with the metabisulphite added (an excellent acid fixing bath) may be made up in large quantities, as it keeps well, but the addition of the chrome alum should be left until the last moment. If a fixing bath is made up with the chrome alum and allowed to stand for several days, a precipitate of sulphur is thrown down, no matter in what order the chemicals are dissolved or in what manner the proportions may be varied. As the chrome alum may be kept in a 10 per cent solution, the addition at the last moment presents no difficulty. It is convenient to make up the solutions of metabisulphite of potash and chrome alum in large quantities—both keep well in solution.

Plates and films should be given at least fifteen minutes for fixing so as to allow ample time for hardening.

Washing

Treat the plates as in colder climates—place them in a rack and pin the films to corks so that they may float, then keep them in running water for an hour. Tap water

is rarely warmer than 82 or 84 degrees, and I have often left both plates and films in running water for a whole night without any ill effects. Except in the rainy season, negatives should dry in a couple of hours if placed in a draught, and even when the weather is hot and steamy, not more than six hours are required for drying *providing that the hypo is well washed out of the negative.*

Formaline as a hardening bath is not advisable, as it appears to attract insects which eat the gelatine and leave small holes in all parts of the negative. Neither should ice be used unless it is possible to continue its use up to the time of removing from the last wash water, otherwise the change of temperature from one bath to another will lead to softening or frilling or both. Even when ice is used, and no trouble has arisen up to the time of removing from the wash water, the gelatine will often soften during drying in an atmosphere laden with moisture and a temperature of 90 degrees, unless the plate has been treated with some hardening bath.

Printing

Self-toning papers keep so badly that many photographic dealers do not care to stock them, but these papers have the advantage that no dark room is required and, with so much bright sunlight throughout the year, printing is never very prolonged. After toning and fixing most of these papers appear to be quite permanent.

This latter cannot be said of many of the cheap grades of gaslight paper with which the overseas market is flooded, and yellowing of the print after a year or two would appear to be the rule rather than the exception, although the maker's instructions may be carefully followed and the fixing and washing are as complete and thorough as possible. An opened packet of this paper keeps badly and, if not used within a month or two, will invariably give a distinct yellow tint during development, over the whole of the surface, and this stain cannot be removed by any after-treatment.

The most suitable developer would be the

maker's formula, but the following was found to be satisfactory with all makes:

Amidol	40 grs.
Sodium sulphite (anhydrous)	1/2 oz.
Pot. bromide (10 per cent solution)	60 minims.
Water	8 ozs.

Development is rapid and complete in 20 to 30 seconds.

Fix in the acid fixing bath (hypo-metabisulphite) given for plates. The addition of chrome alum gives a mauve tint and its use is superfluous for all papers even at a temperature of a hundred degrees.

Bromide paper is certainly far best for the tropics, for it keeps well, and prints made on any good brand will, if properly fixed and washed, show no change after many years even under the most adverse climatic conditions. But bromide paper has the one great objection—necessity of a dark room with its consequent heat and general stuffiness, and this objection becomes very serious indeed with the temperature steadily rising toward a hundred. This difficulty is best overcome by doing all bromide printing after dark and working with the dark-room door open.

The following is excellent for all makes of paper:

Amidol	40 grs.
Sodium sulphite (anhydrous)	1/2 oz.
Pot. bromide (10 per cent solution)	60 minims.
Water	12 ozs.

Development varies with the make of paper from 1 1/2 to 2 mins. at 85 to 90 degrees F.

Any other developer such as metol-hydroquinone may be used without any fear of blistering or softening of the gelatine and the prints are fixed in the same fixing bath as given for gaslight papers.

Sulphide Toning

The two-bath method presents no difficulty. There should be no blistering of the

print after using the fixing bath given above, in fact I have had more trouble with blistering in the climate of England after using a plain hypo bath for fixing than when using the acid fixing bath in the tropics.

Keeping Plates and Films

In most tropical countries a large quantity of naphthalene is used in trunks and wardrobes for keeping moths and other destructive insects away from clothing, and the fumes given off by this will quickly act on any photographic materials, no matter how carefully they are packed. Stored in a proper place, plates and films will keep well for several years in spite of the warning of manufacturers who give a latest date for using; but store them in a damp place, or where there are strong fumes such as arise from tropical fruits, etc., and a month will be sufficient to render them useless.

Many amateurs abandon developing and printing in the tropics on account of the heat and the difficulty of making a dark room; but for the development of a dozen plates or films, there should be no difficulty in screening off some corner of a room after nightfall. Printing can always be done at night on gaslight paper or during the day on self-toning paper.

The professional photographer will, no doubt, have adopted the plan of developing his plates and films in the early morning before the full heat of the day has come, and leave the printing until later. Yet I have met many professional photographers in the West Indies and ports of South America who do their work in a most casual manner, often developing in the full heat of the afternoon and, in consequence, failing to produce the good clean negative which one looks for in studio work.

And the commercial photographer is the

BACO PHOTOGRAPHIC DYES

For Photographic Operations

PACKED IN 2-OZ. TINS—SENT PARCEL POST

Write for Price List

BACHMEIER & COMPANY, Inc.

Department 10. 448 W. 37th ST., NEW YORK, N. Y.



VITAX—the speed king of lenses

HUNDREDS of photographers have found a solution to their child portrait problem in the Vitax Portrait $f3.8$ Lens. With this large-aperture objective, snapshots in the studio are entirely practical. And in handling large heads, busts and similar portrait work, the Vitax gives a beautiful rounded effect that adds wonderfully to the life-like quality of the photograph.

The Vitax portrait reproduced above, by O. L. Markham, was a prize-winner at the last North-Western Convention. Our Studio Lens Booklet tells all about the Vitax. Write for a copy.

WOLLENSAK
OPTICAL COMPANY
Rochester, New York U.S.A.

worst offender of all, for he prefers metol-hydroquinone for the sake of economy, and his fear of softening usually leads to under-development, insufficient fixation and insufficient washing, with its consequent result of sulphiding and the ultimate ruin of plate and film and print.

By using the above formula and developing plates and films in the early morning while the temperature is still under 92 degrees F., photography in the tropics presents no greater difficulty than it does in more temperate climates.—H. F. FARMER, in *The British Journal of Photography*.

✱

Paragraph Promotion Pointers

FRANK H. WILLIAMS

Who has the oldest tintype in the territory in which the photographer is located?

There are, in many localities, a considerable number of people who possess tintypes and, as a general thing, these people are very proud of these possessions and are always anxious to display them to the general public.

In view of this, then, it would be a splendid promotion stunt for the photographer to advertise that he wanted to stage a tintype exhibition at his studio and that he would like to get in touch with all local tintype owners. In this advertising he could include a coupon which readers could cut out and sign and return to him with information to the effect that they had tintypes which they would be willing to send to him for use in his exhibition.

Then, in securing these tintypes for the exhibition, the photographer should take pains to ascertain the approximate date when each tintype was taken and the circumstances under which it was taken and should then prepare a card for each of the tintypes giving this information. And, of course, the tintype which proved to be the oldest of all those secured for the exhibition should be given an extra large card and should be played up prominently in the whole display.

At the time of staging the exhibition, which should be in the photographer's studio and which should be made as attractive as possible, the photographer should use some advertising in the local papers telling all about the affair and urging everyone in his territory to come to the studio and see the interesting old articles.

Also, in connection with this exhibition of tintypes, it would be a splendid stunt for the photographer to stage an exhibition of the pictures of old people which he has recently taken and to conduct a strong selling campaign for the purpose of inducing more old people to have him photograph them. This would be a particularly appropriate campaign to conduct in connection with a display of tintypes, because it would be mainly the old people who would be particularly interested in them.

This whole affair if put over with a flourish would be sure to attract much attention and mark the photographer as a live wire and it would be sure to get much more business for the photographer.

✱

Among the negatives recently taken by the photographer, which ones have had the most prints made from them?

Why have these particular negatives been extremely printed?

The answers to these two questions would form the basis for some very interesting and novel advertising matter. The photographer might get the permission of the people for whom the pictures were taken to reproduce the photos in his advertisements and then, in connection with these pictures, the photographer could call attention to the various points which were especially liked by the patrons and which make them have so many prints of the photos made.

✱

"No pictures displayed in this window taken over six months ago."

This is the sign used by a Western photographer in his show window in connec-

DEFENDER

ARTURA

A Paper That is Universally Pleasing

Every photographer is occasionally confronted with clients who insist on unusual papers.

The varied surfaces of Professional Defender with such alluring departures as Buff Silk make the satisfaction of such clients delightfully simple.

There is also a comforting thought in knowing that Artura with its soft, mellow contrast and deep olive tones is universally pleasing.

Being universally pleasing, Artura enjoys an enviable reputation for helping photographers to build large clienteles and generous profits.

DEFENDER PHOTO SUPPLY COMPANY, INC.

ROCHESTER, NEW YORK

DEFENDER

Please mention "Bulletin of Photography" when Corresponding with Advertisers



tion with every display made in his windows of photographs.

And because this sign makes all the people who look at his windows realize that the pictures on display are new and fresh and timely, the windows seem that much more newsy and interesting to the folks and so are that much more effective in building business and in making people stop and look.

✱

A Western photographer calls his dressing room, where his feminine patrons "doll up" before facing the camera, a "Women's Beauty Parlor," and to this room he not only has soap, towels, wash cloths, comb and brush, but also lip stick and various kinds of rouge.

This "Beauty Parlor" makes a particularly big hit with the young girls and young ladies who come to the studio, and the fact that the lip stick and rouge are highly appreciated by the patrons using the room is evidenced by the fact that they are used so quickly that the photographer has to keep constantly placing a fresh supply in the room.

Undoubtedly other photographers could use this little stunt with equally good results in attracting youthful feminine patronage.

✱

A Middle Western photographer uses a rather novel idea in making attractive his

displays of sample photos in his reception rooms.

This photographer arranges snappy new photos of young women and young ladies on the walls of his reception rooms and above them places a placard reading like this:

"OUR OWN STYLE SHOW."

Then beneath each picture on display he has a typed card fastened to the wall fully describing the apparel shown in the picture and calling attention to the particularly new and interesting styles featured in the apparel. The photographer's wife, who is right up to the minute on styles all the time, gets up the copy for these cards.

The photos, of course, are changed frequently so that no obsolete styles will be shown.

The stunt has a two-fold result. In the first place it pleases all the flappers and young matrons whose photos are exhibited in this way because such an exhibition of their pictures points them out as being in the class of style leaders. And, in the second place, this display never fails to get the interested attention of all the women coming into his studio and it has gone far toward giving this studio a reputation for being the most alert and progressive photographic studio in the entire city.

✱

What makes the babies laugh and chuckle when the photographer takes their pictures?

Think of what an interested advertisement it would make if the photographer would summarize the various things which are most effective in getting good results when photographing babies.

Such an advertisement would be sure to interest just about every woman in the photographer's territory because all women are interested in babies and in everything connected with babies.

✱

In cases of emergency how fast a service can the photographer give to people who are in a big rush for pictures?

The "Yale Cloth" is a prepared squeegee cloth, especially made for *cleaning* and *conditioning* ferrotype plates. It does this work quickly and efficiently; keeps the plates in good condition, prevents sticky prints, cuts out lots of work and grief. One cloth is good for many months of service.

Sold for \$1.00 apiece by leading stock houses

MANUFACTURED AND GUARANTEED BY THE

KARIKA MANUFACTURING COMPANY, Yale, Oklahoma

IF YOUR DEALER CANNOT SUPPLY YOU, WRITE US

Some information along this line would make an interesting and unusual advertisement for the studio.

✱

It always pays for the man who is dealing with the public to show the public in every way possible that he is always strictly up to the minute at all times in his business and that he knows just what is going on in his business and what the trend of his line of industry is and all that sort of thing.

Consequently it would be good business for the photographer to tell the public, in his advertisements, how he keeps in constant touch with the photographic developments and the trend of the industry. The photographer could, in doing this, tell the public about the photographic associations he belongs to, about the experiments he makes from time to time, about the exhibitions and expositions he attends, about the traveling photographic salesmen he comes in contact with, about his visits to factories,

photographic stores and offices and about the trade papers he reads and so on and so forth.

Coupled with this could be copy emphasizing the fact that the public gets the best photographs when a photographer is patronized who does things in the modern way and not as things were done a decade or so ago. And it could be hammered home that, for this reason, the photographer's studio is just about the best place in the entire territory for the public to get its pictures taken.

✱

Use these promotion ideas in building more business for your studio, Mr. Photographer.

And—

Do it *NOW*.

✱

"Do they give little Johnny any nicknames at school?"

"Yes, they call him 'Corns.'"

"Why?"

"He's always at the foot."—*Erie Ledger*.



PROFESSIONAL PHOTOGRAPHY PAYS \$50 TO \$250 A WEEK

YOU can quickly and easily qualify for a high-salaried position or start your own business with little capital. Also big money in spare time. The famous New York Institute of Photography will help you to success as it has hundreds of others. Your choice of correspondence or resident instruction.

INSTRUCTION BY OUR NEW CORRESPONDENCE PLAN

You can learn at home, in spare time, under the same famous method of practical instruction employed in our New York and Chicago schools. Earn money while learning. Motion Picture, Portraiture, News and Commercial Photography.

FREE BOOK explains today's opportunities and fascinating new correspondence plan. Send postcard or letter for Free Book C-65 to our Correspondence Division at

143 West 36th Street, NEW YORK CITY

New York

NEW YORK INSTITUTE OF PHOTOGRAPHY



RESIDENT INSTRUCTION IN OUR NEW YORK AND CHICAGO SCHOOLS

If you desire classroom instruction, come to our New York or Chicago studio. Largest and best School of Photography in the world. 3 to 6 months' course. Day or evening classes. Easy terms. Motion Picture, Portraiture, News and Commercial Photography. **FREE BOOK**—If interested in resident instruction, write today to nearest school for Free Book R-65.

NEW YORK, 141 W. 36th Street
CHICAGO, 630 South Wabash Avenue

Chicago

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.
(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products
75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.

New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.



*Convention to be held in Buffalo at the
Lafayette Hotel, February 17, 18, 19*

In addition to the names listed in last week's issue, the P. P. S. of New York and the Ontario Society have secured Frank Scott Clark for the Composition table of instruction for the three days. He *knows* and each man can have direct instructions from him personally. Edward L. A. Pausch, a sculptor of Buffalo, will have a modeled head whereby he can explain the muscles, etc., which control expression in the face. This should be a great help to the retouchers.

The print exhibit will be up to the usual high standard of the membership of both Societies. In addition, special complementary exhibits will be on display from five or six of the best workmen of the United States and Canada. It is also planned to have a showing of foreign work.

The Social features of the Convention will be well taken care of. The Banquet will be a big success as G. A. Parsonius, of Elmira, is to be toastmaster. The ladies, of course, will be on hand in the usual numbers to add color to the Convention, and ample entertainment is being arranged for them.

*A postal with the following has been mailed
to all members:*

You must not miss the Bee-Hive, for it is the first Convention ever to give direct personal instructions. Bring your problems and ask the men who know. Get in on the "Bee-

BURNET'S ESSAYS ON ART

The standard Art Book of the world. A reprint—better than the original edition.

\$2.00; Postage, 15 cents.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers



SEVERAL focal lengths in the complete doublet; brilliancy; sharp definition. These make the Convertible Protar VIIA a lens of more than ordinary usefulness. Let our service aid you.

BAUSCH & LOMB OPTICAL COMPANY
 230 Freeman Street, Rochester, N. Y.
 New York San Francisco Boston Chicago
 Washington London Frankfurt

Taken by W. D. Towne, with a Protar VIIA

Hive"—Buzz-Buzz. Five operating booths all going at once and you have a chance to operate. Nothing like it. You are bound to get help. If you don't, WELL, don't lay it to Jim, unless that's your name.

The cards are coming in fast. Have you sent yours?

Busy? Well, read your letter again anyway and keep it fresh in your mind what the "Bee-Hive" is going to do. No long lectures or demonstrations, but *absolute Personal Instruction*.

Frank Scott Clark for the composition and spacing table. He knows and you can have instructions direct from him. Other men of note will be on the program. We are picking all headliners. Men who know.

And don't forget the three prints for the exhibit.

W. E. BURNELL, *President*.

✻

"Hello, Bob," said Jim; "I hear you're working in the shirt factory now."

"Yes," Bob answered; "I am."

"Why aren't you working today?" his friend wished to know.

"Oh," Bob explained, "we're making night-shirts this week."

Our Legal Department

A Suggestion to Business Men's Associations

I have reason to know that these articles are read by many business association officers and members, and I therefore want to take this opportunity to make a suggestion which has been ripening in my mind for a good while. Some business men's associations have already adopted it, but the greater number have not. If followed out it would without doubt greatly increase the practical value of an association to its members.

I am counsel for a number of mercantile associations, and I have observed their workings. Their great difficulty seems to be to keep themselves sold to their members. It would be surprising how many association members, if asked at the end of their first year as members, or at any time,

Please mention "Bulletin of Photography" when Corresponding with Advertisers

A bird and his song may put extra dollars in your pocket



PHOTOGRAPHERS have, for many years, wanted an effective device which would assist them in making child photographs. They have realized that such a device is a necessity, because the finished product must show the child in a natural expression—an expression that will be recognized by its mother and father—and others.

That is why many photographers have so readily welcomed this Birdie into their studios. It **moves** and **sings** in its cage for **40 seconds!** It will captivate the interest of any child—and most grown-ups as well.

Improve your photographs. Increase your business. You'll boast of satisfied customers when you have used this device. It's a Bird!

ONLY \$2²⁵ POSTPAID



Substantial wire cage. Size, 5x7x9½.
Moves and sings by means of a clock-work device.

SPECIAL OFFER!

This Bird, which **MOVES** and **SINGS** for 40 SECONDS, may be obtained together with a year's subscription to the BULLETIN OF PHOTOGRAPHY, America's Leading Journal for the professional photographer for **\$3.50**.

Delivered to your address every Wednesday of the year

DO IT NOW—

*It is a small investment
with **BIG** returns*

FRANK U. CHAMBERS, PUBLISHER
636 South Franklin Square, Philadelphia, Penna., U. S. A.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

whether they believed the association was of any tangible *practical* value to them, would reply in the negative or hesitate what reply to make. Very, very few associations are able to inspire their members to make the remark one man made to me recently, "If I were in business I would no more think of being outside of that association than I would think of doing business without a cash register."

There are a great many practical ways of serving members which it seems to me most associations overlook. As one instance, before I say what I am really writing this article to say, it has often occurred to me that an association might have a committee of its most successful members, whose business it would be, at the request of any member confronted with a business difficulty, to look over the situation and advise. The plan would provide for free expert service and advice to members most needing it, and might in many cases make all the difference between success and failure.

However, this is not a treatise on association work in general, therefore, I come now to the suggestion which I started out to make. Considerable experience on the subject warrants me in saying that in my judgment one of the first and most important activities on the part of any business men's association should be to employ the best lawyer they can get to advise members gratuitously without restriction or limit, on any business question brought before him. I have always believed this, but a number of incidents happening recently have constrained me to write an article about it.

Many associations have a sort of courtesy lawyer who accepts the post of association counsel without fee, in the belief that the connection will bring him enough incidental business to make it worth while. I am convinced that this plan does not always assure good results. The tendency on the part of many lawyers is to take such relationships lightly, and to treat the obligations growing out of them perfunctorily. There are of course conscientious exceptions to this, but

THE HOUSE THAT SHIPS PROMPTLY

The Dawn of a New Year



Our friends who have found satisfaction in *Gross Mountings* in 1924 will continue to be our friends throughout the new year and for many years to come.



Those who have not known what GROSS service means would do well to investigate

Gross Mountings



Send for samples. 25c will bring you a dollar's worth.



Please mention "Bulletin of Photography" when Corresponding with Advertisers

they are exceptions, for you cannot eliminate human nature.

This is not the best plan. To get proper results, the association ought to employ the best local attorney it can get—not necessarily the busiest—and it ought to pay him a regular yearly fee upon the condition that any member with a legal problem could consult him with the same freedom as if he were a personal client. After such a relation is established the attorney should be held rigidly up to his obligations in the matter and the members educated so that they would form the habit of taking legal advice upon every question requiring it.

The fact is that the average business man, and this includes thousands who are important and amply able to afford a lawyer, guesses at his legal problems entirely too often for his own safety. He will not go to a lawyer unless he feels he absolutely has to, partly because of the expense and partly because he thinks he can handle matters himself. Time and time again he guesses wrong and involves himself in difficulties which five minutes with a competent lawyer would have saved him from.

Several cases have come to my attention recently in which members of business

organizations guessed wrong. I give a few of them here as illustrations:—

1.—A retail dry goods dealer took a lease from the owner of the property in which he did business. The lease bound the tenant to make the repairs, which was unsatisfactory, so the landlord gave his *verbal* promise to make the repairs. The tenant guessed that it wasn't necessary to change the lease, as he had the landlord's word. Later the landlord repudiated his promise and the tenant was compelled under the written terms of the lease to make the repairs himself.

2.—A wholesale hardware dealer went into partnership with another man. They drew up a little partnership agreement, which should have contained a clause forbidding the incoming partner to indorse notes for other people. It didn't contain it, because it didn't occur to the hardware man. Later the incomer indorsed the notes of two sons-in-law to large amounts, involving the partnership in extensive complications.

3.—The sole owner of a retail business didn't know that in making up his income tax report he was permitted by the Government to deduct, as expense, salary for himself. He never consulted anybody about it and for years paid a tax on several thousand dollars more income than he needed to pay. Of course, he now has a right to demand a refund from the Government, but everybody who has tried it knows what that is.

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

GRAF SUPER LENSES



The Utmost in Quality

The Graf Variable Anastigmat—"The Inevitable Lens"

THOSE WHO USE IT:

Nickolas Muray
Eugene Hutchinson
Edward Weston
Dr. Arnold Genthe

John Wallace Gillies
R. W. Trowbridge
Paul Outerbridge, Jr.
Francis Bruguiere
Clarence H. White

Karl Brown
Famous Players-Lasky
Charles H. Partington
Bert L. Glennon

Harris & Ewing
O. C. Reiter
George H. High
N. Y. Institute of Photography
William Shewell Ellis

Chicago Office, 410 South Michigan Boulevard

New York Office, 80 West 40th Street

The Graf Optical Co., South Bend, Ind.

GRAF SUPER LENSES

Please mention "Bulletin of Photography" when Corresponding with Advertisers

I could go on reciting these cases of wrong guesses indefinitely, but these are enough. My point is that such a service as I suggest, properly entered into and well worked up, would not only be a great thing for the members of an association, but also a great thing for the association. An association doing the thing properly would probably, after awhile, have to fight to keep members out rather than fight to get them in.

(Copyright by Elton J. Buckley)

OBITUARY

JOHN TRAPP

John Trapp, a pioneer photographer of Pittsburgh, Pa., died on January 10th. Aged seventy-nine years.



GEORGE W. VARNEY

The sad news reaches us of the sudden death of our dear old friend, George W. Varney. He was at the Waters' Studio about to engage in the meeting, on January 9, of the South Side Division of the Chicago Portrait Photographers' Association, when he dropped dead. Mr. Varney was seventy years old. He operated his studio at 3945 Drexel Building, and was at one time treasurer of the Photographers' Association of America in the early days. He was widely known, honored and respected and very popular among the upper class of the citizens of Chicago, having made the photographs of many prominent people of the city, the Pullman family, the Armour, the Swift and the Potter families.

In early days he attained high reputation for his photographic portraiture on the South Side directly among the aristocratic class of Chicago. Interment was at Oakwood Cemetery on January 12th. The members of the Chicago Portrait Photographer's Association attended in a large body from respect to this distinguished veteran of the profession.

He is survived by his widow and daughter.



F. R. VON VOIGTLANDER

Frederich Ritter von Voigtlander, the distinguished German optician, died December 1, at the age of 79.

For many years he was head of the great optical company at Brunswick. He is the last of the generation of the Voigtlanders connected with the well known optical establishment.

He was born in 1846, and after his academic course in science and technicology, he became manager (at the age of 22) of his father's works

which had been set up at Vienna in 1849. At the death of his father, he assumed control of the undertaking which under his management attained world wide celebrity, and established a reputation by the introduction of the rapid Euryscope lenses, followed by the introduction of the notable Collinear Anastigmat.

Herr Voigtlander was essentially German in his constitution and habits of life, preferring the development of the business by direct personal supervision rather than by extensive advertisement. He demanded strict supervision of every lens sent out from the factory. He traveled much and was widely known, and the German press is rich in tribute to his memory.

PHOTOGRAPHERS are the only business men who pay a tax on the apparatus they require to earn their living.

The excise taxes on cameras and lenses can only be repealed by an act of Congress.

Write your Congressman about this unjust condition.

HAMMER PLATES

are coated on clear, transparent glass and can't be excelled. Light values change from month to month but speed values in HAMMER PLATES remain always uniform.



Hammer's Booklet, 10th edition,
sent on request.

HAMMER DRY PLATE CO.

REG. TRADE MARK

Hammer Dry Plate Company
Ohio Avenue and Miami St.
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

BURNET'S ESSAYS ON ART

By JOHN BURNET, F.R.S.

The standard work for beginners and
advanced workers the world over.

Adapted by every prominent
art school and teacher.

Three subjects treated in one volume:

The Education of the Eye
Practical Hints on Composition
Light and Shade

Bound in Art Canvas

135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any
in this list that will be helpful, let your order come along at once.

- | | | |
|------------------------------------|-------------------------------------|---|
| No. | No. | No. |
| 1 Modern Lenses (April 1899) | 43 Photographic Chemicals | 56 Leaves from an Amateur's Notebook |
| 3 Hand-Camera Work | 45 Orthochromatic Photography | 97 Photography with Small Cameras |
| 4 Photography Outdoors | 46 Development Printing Papers | 98 Stereoscopic Photography |
| 5 Stereoscopic Photography | 47 Kallitipe Process | 100 Enlargements from Small Negatives |
| 6 Orthochromatic Photography | 48 Commercial Photography | 102 Trimming, Mounting & Framing |
| 7 Platinotype Process | 49 Dark-Room Dodges | 103 Toning Bromide & Gaslight Prints |
| 8 Photography at Home | 50 Studio Construction | 104 Night Photography |
| 10 The "Blue Print," etc. | 52 Aerial Photography | 107 Hand Camera Work |
| 12 Retouching Negatives and Prints | 53 Pictorial Principles | 108 The Six Printing Processes |
| 13 Photographing Flowers and Trees | 54 Outdoor Exposures | 109 Drapery and Accessories |
| 14 Street Photography | 55 Architectural Photography | 111 Photography as a Business |
| 15 Intensification and Reduction | 56 The Hurter and Driffield System | 117 Outdoors with the Camera |
| 16 Bromide Printing & Enlarging | 57 Winter Photography | 119 The Optical Lantern |
| 19 Photographing Children | 58 Outdoor Portraiture | 120 Marketing Photographs for Publication |
| 20 Trimming, Mounting & Framing | 61 Control in Pictorial Photography | 123 Enlarging on Gaslight Papers |
| 21 Albumen & Plain Paper Printing | 62 Vacation Photography | 125 Pocket Camera Photography |
| 22 Gum-Bichromate Printing | 63 Photography in Advertising | 127 Amateur Portraiture |
| 23 Photographic Manipulation | 64 Figure Composition | 129 Group Photography |
| 24 Photographing Clouds | 67 Orthochromatic Photography | 131 Simplified Photography |
| 26 Telephotography | 68 Decorative Photography | 132 Getting Results with Your Hand Camera |
| 27 Pinhole (lensless) Photography | 69 Printing-out Papers | 133 Finishing Portrait Enlargements |
| 28 Seashore Photography | 70 Advanced Pinhole Photography | 138 Travel and the Camera |
| 29 Flashlight Photography | 71 Marine and Surf Photography | 139 Modern Methods of Development |
| 30 Photographing Interiors | 73 Panoramic Photography | 140 Lens Facts You Should Know |
| 31 Photographing at Night | 76 The Hand-Camera & Its Use | 141 Home Portraiture |
| 32 Defects in Negatives | 78 Printing Papers Compared | 143 Remedies for Defective Negatives |
| 33 The Dark-Room | 80 1st Book of Outdoor Photography | 147 Color Photography; Instructions |
| 34 More About Development | 81 Ozobrome, Sepia & Blue Prints | 149 Photographic Chemistry |
| 35 Enlarging Negatives | 87 Bromide Enlarging Made Easy | 150 Commercial Photography |
| 36 Lens Facts and Helps | 88 Defective Negatives & Remedies | 165 Unconventional Portraiture |
| 37 Film Photography | 89 Photography with Films | 166 Specialized Commercial Methods |
| 38 Color Photography | 91 Photographing Outdoor Sports | |
| 39 Photographing Animals | 92 Practical Orthochromatics | |
| 40 Platinotype Modifications | 93 Development (Gaslight) Papers | |
| 42 Genre Photography | 94 Photographic Post Cards | |

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By ALFRED B. HITCHINS

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation.
It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

Route of the Eastman School

The 1925 course of the New Eastman School of Professional Photography consists of lectures by nationally known experts in all phases of photography and demonstrations touching the highly technical phases of the work as well as the fundamentals.

There is no charge for the course, the entire expense of the project being financed by Mr. Eastman as an educational factor.

The route for the school has been announced as follows:

Washington, D. C., January 29-30-31.
Richmond, Va., February 3-5.
Charleston, S. C., February 10-11-12.
Charlotte, N. C., February 17-18-19.
Atlanta, Ga., February 24-26.
New Orleans, La., March 3-5.
Birmingham, Ala., March 10-12.
Jacksonville, Fla., March 17-19.
Knoxville, Tenn., March 24-26.
Nashville, Tenn., March 31-April 2.
Evansville, Ind., April 7-9.

✻

If you are methodical and careful in all your operations you will avoid most failures, and if disaster *should* come, you will the more easily locate the fault.

AS WE HEARD IT

Mr. and Mrs. J. H. Corbitt have opened a studio in Tuscumbia, Ala.

Frank R. Miller, recently of Seattle, has purchased the Harris Studio, Walla-Walla, Wash.

William R. Cook, of Stevens Point, Wis., has purchased the De Longe Studio, Dubuque, Iowa.

Frank Macomber of North Platte, Neb., has purchased the studio of O. O. Boisvert at Ogallal, Neb.

P. J. Lapides has purchased his partner's interest in the Elite Photo Art Studio, New Haven, Conn.

J. J. Bramblett has sold his studio in Hugo, Okla., to Mrs. Flora M. McDowell of Edna, Texas.

The studio of Carl Stempel, Burlington, Iowa, was badly damaged by fire on December 1. Origin unknown.

Louis Arcuri, proprietor of studios in Monessen and Belle Vernon, has opened a branch studio in Perryopolis, Pa.

Shirley V. Bacon, Long Beach, Cal., who retired from business about a year and a half ago, has opened up a studio at 445 East First Street. Mr. Bacon found the lure of photography too strong and therefore secured a thoroughly mod-

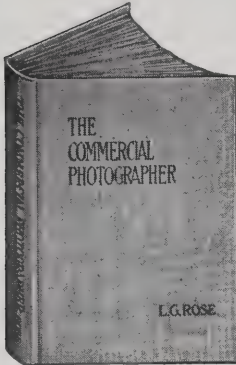
Please mention "Bulletin of Photography" when Corresponding with Advertisers

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy
Postage 15 cents extra
Including Price Lists for Commer-
cial Work in Two Large Cities

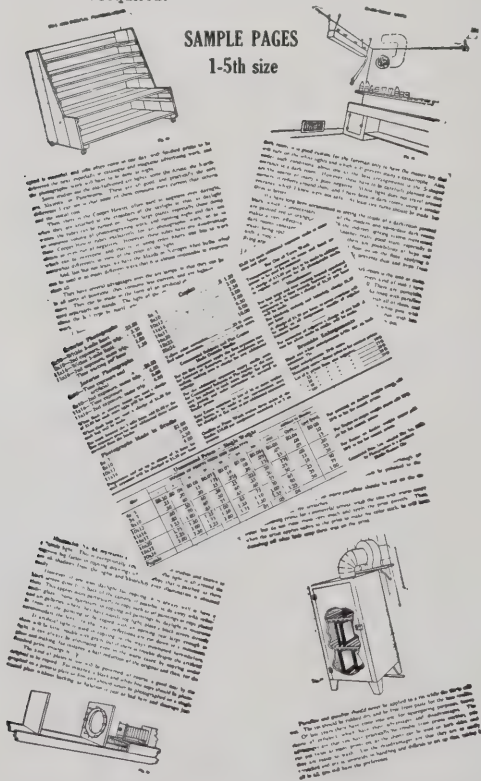
FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly com-
petent and widely experienced
commercial photographer of the
highest reputation.

Every phase of the subject is
treated with a view for presenta-
tion of the essentials. The various
appliances discussed, best meth-
ods of exposure, illumination and
graphic presentation to ensure a
successful outcome.

It is a book essentially for the commercial man and meets every
requirement. Profusely illustrated with examples of work of varied
kind.

The book will be found of pertinent interest not only to the
trade photographer but also to the specialist. The application of
photography is considered in its bearings upon the commercial
man, the architect, the tradesman, the physician, the lawyer and
the scientist, by one who has had extensive experience in different
kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

ern studio that he has equipped with all the latest
photographic appliances. He will do both portrait
and commercial photography.

Charles O. Luehr, formerly of Taber, Alberta,
Canada, has taken over the studio of Charles
Thompson, at Plentywood, Mont.

F. E. Thomas, Breckenridge, Texas, has pur-
chased the City Studio, Haskell, Kan., from J. W.
Farmer and taken immediate possession.

J. R. Clark, formerly of Rome, Ga., has pur-
chased the studio of P. F. Hellerstedt, Jr.,
Orlando, Fla., and took immediate possession.

✽

The Defender Photo Supply Company, Inc.,
Rochester, N. Y., has recently published a twenty-
four page booklet entitled "Book of Artura," con-
taining a complete price list and description of
Artura papers in addition to a number of formulas
which should be valuable and interesting to the
photographer. A copy may be obtained free upon
application.

✽

A new distinction came to John Lavecchia, of
the Lavecchia Studio, 721 North Michigan ave-
nue, Chicago, Ill., when he was elected President
of the Chicago Portrait Photographers' Associa-
tion.

Lavecchia's rise to prominence among photogra-
phers has been rapid since he came to America as
an immigrant from Italy twenty-eight years ago.
His birthplace was Paterno, Italy. Mr. Lavecchia
has given much of his artistic talent to paintings
in oils and miniatures in ivory.

The new head of the Chicago Portrait Photog-
raphers' Association also has attempted the recon-
ciliation of painting and portrait photography.

The other officers were elected as follows:
August Heinemann, Heinemann Studio, Vice-
President; Andy Hurter, Moffett Studio, Secre-
tary; Billie Wolk, Wolk Studio, Treasurer.

✽

A Talk of much interest to photographers
will be broadcast over the Radio from Station
WMAK on Tuesday, January 20th, between
8 and 8.15 P. M., Eastern standard time; wave
length 265½ metres.

✽

"Is your new son-in-law a good provider?"
"He can just about keep my daughter in gloves.
I pay for everything else."
"Then he deceived you as to his circum-
stances?"
"No. I remember he merely asked for her
hand."

✽

A quack doctor was advertising some medicine
on a street corner.

Doctor: "I have sold these pills for twenty-five
years and never heard a complaint. What does
that prove?"

Voice from the crowd:
"That dead men tell no tales."

Please mention "Bulletin of Photography" when Corresponding with Advertisers

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.
Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 911

Wednesday, January 21, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	67
Keeping the Condenser Clean (J. R. Hall)	69
Income Tax in a Nutshell	69
Association News	70
Illustrations by W. Frank Goodner	71-72
Report of the Board Meeting, P. A. of A.	73
Your Income Tax—No. 1	78
The Reason Why We Retouch	82
Professional Photographers' Club of New York, Inc.	90
Professional Photographers' Association of Pennsylvania	90
A Mother-in-Law Remedy	90
Classified Advertisements	91

Editorial Notes

From a communication sent the *Philadelphia Public Ledger* by its Foreign Service correspondent, we learn that a new party has been formed in French politics and its sponsors have christened it "Anti-Photo."

The Anti-Photo Party at the Chamber of Deputies is composed of twelve Deputies who have thus far steadfastly refused to go to the chamber's official photographer and have pictures taken for the "identity book" which is issued to French representatives.

Even when asked to supply a likeness of themselves in days gone by, Messrs. Ameline, Blachez, Bouilly, Bougere, Didry, Paul Dubois, Epivent, Dezarnaulds, De Kervanoel, Thau, Jean Carnot and Schafer, replied in a chorus, N-o-o! No!

They are planning to hold a monthly dinner, at which they will celebrate their united obstinacy.

It is difficult to divine the cause of this antipathy to be photographed. It surely cannot be an atavistic recurrence of the cave man's fear of having the human form or countenance delineated? More likely it is inspired by Gallic fear of the invasion of pure art by mechanical realism of the camera. However, we call here to mind that it was a Frenchman who gave us photography and that photography as a means of artistic expression has been amply exemplified in some superb photographic pictorial work by Frenchmen. These detractors, fortunately, are not from the artistic ranks of the French and as no protest against pictorial photography of any account has emanated from the French proponents of art, this refusal by the twelve deputies to have their portraits taken must be for some political reason, incomprehensible to us.

✻

The touring photographer is now a familiar figure of modern camera life. As a vehicle of intellectual pleasure, nothing can equal the "dark box" for simplicity and comparative inexpensiveness. You do not venture far afield, nowadays, unless you are so provided. I perceive that quite a con-

siderable number of people exalt into a rule of life the slogan, "Always carry a camera." It is a very good rule and growing in the observance and I commend it as a habit in preference to many with which we permit ourselves to be needlessly handicapped along this earthly pilgrimage. Take candies, for example. We could well do without such things. And cigarettes, and scores of other trifles. They add nothing to life. Rather they subtract from it.

✱

But the photograph duplicates life for you and passes on its incidents and activities for others to contemplate and profit by. I do not think the world has yet risen to the full potentialities of the camera. We trust too much to the eye, to the note book, to the memory. Now, if not entirely infallible and impeccable, the camera exceeds these agencies in value, in readiness and adaptability to the exigencies of the moment. It is a recording angel of a complaisant type. It is faithful, it does your bidding, it is a willing servitor, it is at your command day and night.

✱

This mood of reflection has been suggested to me by several references made to me by a friend in England for particulars of pasts of the careers of dead and gone worthies in photography, with whom I was personally acquainted. I would like to answer my friend's questions, but I cannot, except by referring to my memory, a good one, and supplying just such data as occurs to me. The process is not a very satisfactory one. How much easier it would have been had the people I referred to employed photography as a means of recording the principal incidents in their lives?

✱

It is easy, of course, to look up the public career of a great public man, Roosevelt, for example. By camera records you can study him at all the stages of his remarkable life. But are we not all public individuals in a sense? I saw a reference the other day to obligatory photography. This is a step in

the direction of the universal use of the camera which I have in mind. There should be one in every family, one, if possible for each member of it. The old family Bible should be supplemented by the sensitive film as a means of keeping tab on us through life.

✱

Nothing like precept culled from one's own experiences. The practical photographic work I have done on this hemisphere has been limited to (1) Developing movie films. (2) Landscape work in Connecticut. (3) Occasional snapshots in New York and vicinity. But in the seventeen years I have resided in the United States I have lived mostly out of doors and have looked upon some transcendently wonderful and beautiful scenes in the Eastern half of this great country, and one of my secret regrets is that I didn't carry a camera with me all the time. The photographs would admirably illustrate a couple of books upon which I have been quietly working for a number of years. (I hope the Editor will pass this ad.) Yes, they are about photography.

✱

I started this batch of notes with a reference to the "touring" photographer. I mean such a one as I have been during an adventurous life. The great majority of people are, however, of the stay-at-home type. Nevertheless, their lives are just as important to themselves, and to their maker, as those of the Nomads, of which order I have always been a member, *i. e.*, wandering from place to place, a rolling stone, gathering the moss of experience. But, that is one of the peculiar fascinations of photography and its journalism. Though my heart is four thousand miles away this moment, the

BACO PHOTOGRAPHIC DYES

For Photographic Operations

PACKED IN 2-OZ. TINS—SENT PARCEL POST

Write for Price List

BACHMEIER & COMPANY, Inc.

Department 10. 448 W. 37th ST., NEW YORK, N. Y.

photographic illustrations before me supply delightful reminders of the great privilege I have enjoyed on some of the earth's beauty spots. "Always carry a camera with you" therefore, and you will have one on "The Old Hand," who, having chosen a wandering career, is obliged to take his mental pleasures second-hand.

*

Keeping the Condenser Clean

J. R. HALL

Since writing on "The Art of Projection Printing," I have been trying out an innovation in the arrangement of a condenser lantern, and the results are such as to make me feel justified in describing the experiment.

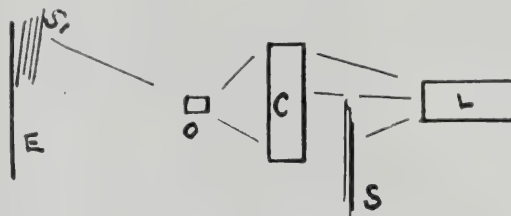
I had for some little time been troubled with a steaming condenser, due primarily to cold and damp weather and aggravated by a very much unventilated lantern. I was in the habit of removing the condenser when not in use and keeping in a dry and warm place, but this was rather troublesome. I got over it by permanently removing the bellows from between the condenser and the lamp box.

I at first thought this would be a risky move on account of possible fogging from the liberated light, but by fitting a cardboard stop in the front of the lamp house, I was able to cut off all light not going straight to the condenser. A certain amount was reflected back into the room, but as this was all in a backward direction, it left plenty of room at the easel end to work in safety. To tell the truth, I usually develop behind the lamp house, which seems like courting fog, but I find no difficulty at all in avoiding it.

My idea in removing the bellows was to permit better ventilation of the condenser, but beside getting this, I have other advantages. For example, I can see the state of the condenser at a glance, and if a speck of dust or damp happens to be on the first surface, it is easily wiped off. If it is necessary at any time to remove the condenser for general cleaning, I know it and can do

it immediately. Further, I can see the reflection of the illuminant and know how it goes, without any bother or eye-strain.

Another, and at first quite unexpected advantage is this: (Here I must resort to a sketch to explain best what I mean). Let



C be the condenser and L the lamp house, a free space intervening. If a shade of cardboard, or a vignetting shape, be placed at S, the shadow effect will show on the easel E at S1; that is, any shading done between condenser and lamp house will work on the off or further side of the picture. At times this is a great convenience, particularly if portions of both sides of an image need a trifle of control in exposure. (In the sketch, O is the lens, the space between O and C being of course enclosed.)

*

Income Tax in a Nutshell

WHO? Single persons who had net income of \$1,000 or more or gross income of \$5,000 or more, and married couples who had net income of \$2,500 or more or gross income of \$5,000 or more must file returns.

WHEN? The filing period is from January 1 to March 15, 1925.

WHERE? Collector of internal revenue for the district in which the person lives or has his principal place of business.

HOW? Instructions on Form 1040A and Form 1040; also the law and regulations.

WHAT? Two per cent normal tax on the first \$4,000 of net income in excess of the personal exemptions and credits. Four per cent normal tax on the next \$4,000. Six per cent normal tax on the balance of net income. Surtax on net income in excess of \$10,000.

*

Monroe: "Seen Howard recently?"

Weirfield: "Yes."

"What's he doing?"

"Writing plays."

"What! That fellow writing plays?"

"Yes. He's chalking down scores in a bowling alley."

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

It's absolutely impossible for us to start this article on any other subject than that Memberships as the magnanimous (that's the biggest word we can think of) response to the annual call for dues is quite carrying us off our feet. Boys! it's simply great.

Let's see if we can touch on some of the high points that have got our enthusiasm screwed up to "World Series" pitch. Where, oh where, to begin! Totals, to date—that's a good place. January 7 last year we had just fifty-two on the books; this year, just three times that many. And maybe last year's holder of No. 37 won't be surprised to find out she is getting No. 137 even though her dues were received on the same dates. There are any number of similar cases, though not quite so unique, where members paying three to eight days earlier are getting card numbers a great deal higher for 1925. Our only regret is that there are not more than ninety-nine cards with less than three digits for those who are really anxious to secure *low* numbers.

How's this? In acknowledging one fellow's dues, we happened to mention the lapse in his consecutive membership during 1923. In reply, he not only fills the gap, but makes the check large enough to cover his partner's membership for 1925, thus making them a 100% P. A. of A. studio. Fine work; they are both Winona School students so are better able to appreciate what the Association is doing for the Profession.

Another makes out his check on December 31 for 1924, thereby maintaining consecutive membership, and sends it in "better late than never." Still another valued mem-

ber up Wisconsin-way adds enough to his check to keep his three employees as Associates. And while we have mentioned Associates, we might say they have rung the cash register just two and one-half times as often to date, as of corresponding date in 1924.

But here is where our trouble comes in. One good four-star enthusiast out in Colorado who regularly get his dues in, first pop out of the box, complains of the small chance he has of securing a low number because of the greater distance the mails must travel. He even goes farther and suggests a "Loyalty" class for those year-in-and-year-out members who have been the back-bone of the Association for so many years and thinks a preferred mailing of their annual bills would give them an equal chance to gain the coveted cards. The idea certainly has its good points, but we can't say it is without a few others that would bear consideration. For our part, we are willing to do anything that will be playing the game fair.

✽

We thought that all the good wishes for the success and prosperity of the Association were tied up in New Year's cards, but here they come, pouring in with every other membership. Many thanks, friends—it's a fine spirit with which to back-up the Officers for the coming year.

✽

Calls are beginning to come in for the new Traveling Loan Exhibits, which reminds us, with the prospects of having only four on the road this year, we must



W. Frank Goodner
Reno, Nevada



W. Frank Goodner
Reno, Nevada

have at least a month to six weeks notice in order to properly route them and avoid excessively long jumps. Please keep this in mind when planning on your private exhibition, if a Loan Exhibit is desired.

P. S. Did you mail that check for current dues, as you intended to? Better get it in, in January, and get the full twelve months' benefits of membership.



Report of Board Meeting, P.A. of A.

The meeting of the Board of the P. A. of A., held in Cleveland, Ohio, January 12th and 13th, opened with an attendance of 34, including the manufacturers and dealers, and the attendance was augmented by a dozen later on.

Those present were W. H. Manahan, Jr., president; James Brakebill, 1st vice-president; John R. Snow, 2d vice-president; Alva Townsend, treasurer; Harry De Vine, chairman Commercial Section; S. R. Campbell, Jr., general secretary; James Reedy, chairman Manufacturers' Convention Bureau; the following past-presidents: Will H. Towles, C. L. Lewis, A. H. Diehl, George G. Holloway and George M. Edmondson. Orren Jack Turner, president Middle Atlantic States; H. S. Miller, president Wisconsin photographers; J. A. Linn, Jr., representing the newly formed Pacific-International Photographers' Association and who also applied for a charter; J. H. Brubaker, of the O. M. I. associations; J. E. Thompson, president S. E. photographers; O. C. Conkling, president Missouri Valley; J. A. Glander, Felix Shantz, Frank Moore, Will Armstrong and A. C. Crosby.

The manufacturers and dealers present were Ira Clinton Shafer, W. H. Salmon, H. A. Fowler, Harry Fell, Frank Medick, Nelson Bulkley, Paul True, E. N. Lodge, S. S. Loeb, A. A. Chilcote, Chas. L. Abel, *Abel's Photographic Weekly*; J. M. McFadden, W. W. Chilcote, W. L. Brandel, and Frank V. Chambers, of the BULLETIN OF PHOTOGRAPHY.

January 1st, 1925.

REPORT OF THE GENERAL SECRETARY FOR THE YEAR 1924

Mr. President, Members of the Board of Officers and Other Invited Guests:

The year 1924 has witnessed a recovery of memberships and the addition of new memberships such as was anticipated with the National Convention going to Milwaukee. A tabulation, by classes, follows:

Life Members:	1924	
Portrait	63	
Commercial	5	
	—	68
Active Members:		
Portrait	819	
Commercial	129	
	—	948
Associate Members:		
Studio Employees	274	
Mfrs. and Dealers.....	292	
	—	566
Total	1582	

A generous portion of these are due to the friendly spirit displayed by the Photographers' Association of Wisconsin, when they decided to apply for a Charter at the Convention, boosting the state membership from 16 in 1923 to 112 in 1924.

Our January 1st billing for 1924 totalled 3580, including all classes and conditions of standing and accounted for 318 memberships being received up to March 7th, when the effects of the first membership drive took effect. Each envelope contained merely the bill and a questionnaire on the School of Photography.

The drive of the Commercial Section, inaugurated immediately after the Milwaukee Convention, accounted for 22 of the 42 Actives received up to and including December 31st, 1924.

The success of the Milwaukee Convention has been sufficiently eulogized in the photographic press to preclude further remarks at this time. However, we cannot overlook the friendly spirit of co-operation on the part of the Exhibitors who were ever ready to assist the Officers in any way suggested. The Secretary was pleased to receive quite a few letters from them after the Convention, commenting on the success from the business and social points of view, while, at the same time, a letter of appreciation was sent to every Exhibitor at the Convention.

Previous to the Convention, monthly letters were mailed to the traveling men, keeping them posted on events with respect to the Convention and encouraging them in the good work they are continually doing for the Association.

Our only regret is that the press of membership work prevented us from sending them the

customary New Year's letter, although this will be done before the month of January is out, with our apology for what might be construed to be an oversight.

The Picture Exhibit was especially noteworthy and deserving of the favorable comments that were heard from every quarter. The special easels were constructed according to plans designed by Mr. J. E. Reedy, Chairman, N. P. E. Bureau, acting for the Officers of the Association, and have been purchased as property of the P. A. of A. The seventy-five are now in good, dry storage with the United Fire Proof Warehouse Company at Milwaukee, Wis., where all or any part will be shipped on our instructions.

The action of the Board at the meeting immediately after the Convention, to send engraved cards to those whose pictures were selected for exhibition at the three subsequent Amalgamated Conventions, met with signal success. We have word of their being framed, photographed, displayed and in other ways given prominence about the studios. The plate can be used for five or six more times with only a change in date and Convention city, etc.

A detailed report of receipts and expenditures for the Convention was prepared for the Treasurer and mailed him during the month of September. Figures for this will be submitted by the Treasurer. Suffice it to say, all bills were cleared off before the last of the Officers left Milwaukee, with the possible exception of Officers' traveling expenses, but even these were settled before the above report was made.

The Winona School: Letters received by Mr. W. H. Towles, Director, and the Secretary, quite early in the year, pointed out the fallacy of holding the session during the month of July. There is not much question but what there would have been close to 150 had the session been held in August, and the small deficit in finances been turned into a slight profit.

The Class of 1924 was the first to enjoy the gift of the Womens' Auxiliary of the P. A. of A.—a much needed modern drinking fountain. The Ladies are entitled to a sincere vote of thanks for furnishing this imperative, sanitary necessity in a public institution and should be so recognized.

As in the first two sessions, the Manufacturers and Dealers made generous offers of equipment and materials, which were drawn upon by the Director as he considered necessary. It is this fine spirit of co-operation which insures the very latest accessories being on hand and largely contributes to the enthusiasm of the departing students. A sincere vote of thanks is in order.

Following the idea started at the Milwaukee Convention, it seems quite likely that the 1925 session of the School of Photography will include a Commercial Course. While this will

not be finally decided upon until the Trustees for 1925 are appointed and have had their meeting, Director Towles has been shaping plans to provide a separate session for each branch of the business. As in previous years, his personality has been largely responsible for the enthusiasm of the departing students.

Traveling Exhibits: We have had five of the Traveling Loan Exhibits on the road since the Washington Convention, which have answered thirty-eight calls to supplement private exhibitions. One may still be sent to our member H. O. Thomas, on the Island of Trinidad, B. W. I. Many letters of favorable comment have been received from the members using them. For 1925, the chances are we will have but four sets of pictures on the road from the Milwaukee Picture Exhibit. These have not as yet been boxed up, as by the time they were returned from the Oklahoma City Convention, having previously been exhibited at Portland and Swampscott Conventions, the Christmas season was here and no demand for Loan Exhibits. New wooden shipping crates will be made, as for the previous sets, with screwed lids, insuring safety in transit.

In closing, we wish to express our sincere appreciation for the whole-hearted co-operation of our President, Mr. Clarence Stearns, and his Board of Officers; of Mr. Jas. E. Reedy, Chairman, N. P. E. Convention Bureau, both before and at the Milwaukee Convention; to the members of the Bureau and all other Exhibitors; to the Trustees and Director of the School of Photography, and to the membership of the P. A. of A. in general.

Respectfully submitted,

S. R. CAMPBELL,
General Secretary

✱

The Woman's Auxiliary made a report of the contributions and pledges made to date. The following is the list of those who have contributed:

January 11, 1925.

List of subscribers to \$5000.00 Fund for decorating and furnishing the Winona School Building, given in the order in which subscriptions were received to date by Mrs. Howard D. Beach, Chairman of the Women's Auxiliary of the Photographers' Association of America.

Howard D. Beach, O. C. Conkling, Mrs. Howard D. Beach, W. H. Manahan, Jr., J. H. Brakebill, Alva C. Townsend, George W. Harris, G. L. Hostetler, Harry B. Wills, Charles D. Kaufmann, J. L. Cusick, John Ruth, Martin Schweig, Ray Papin, Emme Gerhard, Louis Strauss, J. J. Flaherty, W. H. Towles, Harry J. DeVine, H. C. Watton, Harry Elton, The Chilcote Co., Orren Jack Turner, J. B. Schriever, Mrs. Burden Stage, W. E. Burnell,



Dear Old Dad!

HIS graying hair, the deepening wrinkles, the expression, mellowed and softened by the gentle hand of time. If he were *your* dad. No money could buy this portrait of him.

Portraits of age and youth, of masculine strength and feminine beauty possess an unmistakable, a really distinctive character if done on Haloid Portraya. *Representative prints on request.* Linen, Atlas, Texta, are just a few from which to choose.

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield
San Francisco Agent, A. H. MUHL, 143 Second Street
Los Angeles, Agent, A. H. MUHL, 643 S. Olive Street

CHICAGO OFFICE
68 W. Washington St.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

A. M. Collins Mfg. Co., Shewell Ellis, George Personius, A. J. Richards, Charles Aylett, E. H. Stone, L. A. Luce, S. A. Sand, Edwin Park, Ace Hoffman, Louis D'Armanda, Blum's Photo Art Shop, W. E. Dobbs, H. H. Morris, Kenneth Alexander, E. T. Carlson, Mrs. Leila D. McKee, Carl K. Frey, John Kennedy, George M. Edmondson, Mr. and Mrs. S. Downey O'Neill, Ryland W. Phillips, "A Friend," George A. Worthington, Miss Belle Johnson, Alfred Brown, E. J. Koeppen, A. A. Bosshart, O. C. Henry, P. T. Alfonsi.

The following subscriptions were received by Mrs. W. H. Manahan, Jr.:

E. Byrd, John Sabine, William Spurling, H. R. Mansur, H. O. Hanson.

✱

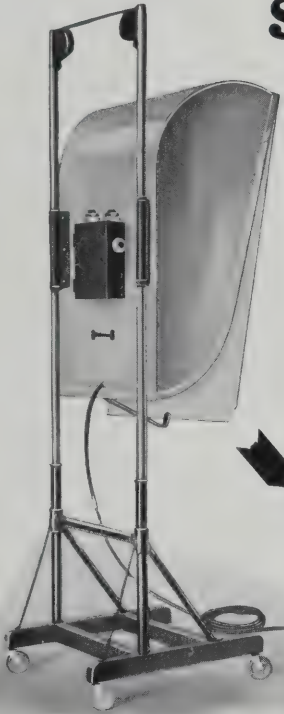
The selection of the name for the Winona School was a rather difficult matter, as you will notice that 116 were submitted. The judges, Messrs. Brakebill, Snow, De Vine and Townsend had their hands full and finally decided on No. 53. No names were known to them until they made their final decision.

No.

1. Daguerre.
2. (a) Professional Photographers' Post Graduate Institute.
- (b) Winona Institute of Photography.
- (c) Institute of Professional Photography.
3. The National Institute of Photography.
4. The International Institute of Photography.
5. Nasso Photoversity.
6. Daguerre Institute—Photographers' Ass'n of America.
7. P. A. of A. Art Institute.
8. National Academy of the Photographers' Ass'n of America.
9. Daguerre Memorial Institute.
10. (a) Photographers' Association of American Photographic Institute.
- (b) Photographers' Association of America Daguerre Institute.
11. P. A. of A. Review.
12. The Daguerre Rendez-Vous of P. A. of A.
13. Patonia.
14. (a) Winona Annual Photographic Demonstrations.
- (b) Winona Photographic Demonstrations.
- (c) Winona Portrait Demonstrations.
- (d) Winona P. A. Demonstrations.
15. Photographic Association (School of Photography).
16. (a) Association's Academy of Fine Arts.
- (b) Photographers' Association Academy.
- (c) Academy of Fine Arts in Photography.
- (d) Association's Institute of Art Photography.
- (e) Photographers' Association Institute.
- (f) Association's Institute of Art Photography.
- (g) Association's Institution of Photography.

- (h) Association's Academy of Art Photography.
- (i) Association's Academy of Fine Arts in Photography.
17. The Winona Post Graduate Course of the P. A. of A.
18. (a) P. A. of A. Institute of Photography.
- (b) P. A. of A. College of Photography.
19. P. A. of A. Annual Review.
20. Winona Auxiliary Institute of the P. A. of A.
21. P. A. of A. Extension Assembly.
22. Daguerre Advancement Unit.
23. (a) The Photographic Academy of America.
- (b) American Institute of Photography.
- (c) American Academy of Photography.
- (d) American Photographic Institute.
- (e) Institute of American Photography.
- (f) American College of Photography.
- (g) College of American Photography.
- (h) Academy of Artistic Photography.
- (i) American Academy of Artistic Photography.
- (j) American Academy of Modern Photography.
- (k) American Academy of Advanced Photography.
- (l) American Academy of Artistic and Commercial Photography.
24. (a) Winona Lake Photo Art Institute of P. A. of A.
- (b) Photo Art Institute of the P. A. of A.
25. The American Photociation Technique.
26. (a) The American Association Institute of Art and Science.
- (b) The P. A. of A. Academy of Art and Science.
- (c) The P. A. of A. Institute of Art and Science.
27. P. A. of A. Extension University.
28. (a) Photographers' Academy of Fine Arts of the P. A. of A., Winona Lake, Indiana.
- (b) Photographic Institute of Fine Arts of the P. A. of A., Winona Lake, Indiana.
- (c) The Fine Arts Academy of the P. A. of A., Winona Lake, Indiana.
29. Photographers' Art Institute of America.
30. (a) P. A. of A. Extension Institute.
- (b) P. A. of A. Photographic Institute.
- (c) P. A. of A. Institute of Applied Photography.
- (d) P. A. of A. Institute of Advanced Photography.
- (e) P. A. of A. Institute of Photographic Art.
- (f) Extension Institute of the P. A. of A.
- (g) Photographic Institute of the P. A. of A.
- (h) Institute of Applied Photography of the P. A. of A.
- (i) Institute of Advanced Photography of the P. A. of A.
- (j) Institute of Photographic Art of the P. A. of A.
31. The National Academy.
32. (a) Photona Institute of P. A. of A.
- (b) Photo Art Aid.
- (c) Photona Art College.
33. International Association Daguerre Institute.
34. (a) The National Short Course.
- (b) The National Short Course in Photography.
35. P. A. of A. Fine Art Institute.

The silent light with sparkling quality



\$135.00

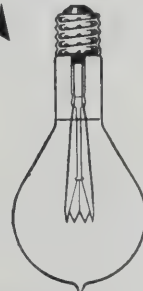
Without Globes

HALLDORSON Electric Studio Lamp

Send for attractive illustrated folder today

THE HALLDORSON COMPANY
1776 Wilson Avenue CHICAGO

*Uses Photo Blue
Globes*



THE SILENT LIGHT

The Halldorson Electric Studio Lamp has just the right quality to give roundness and sparkle to the picture.

It gives a softness that is unsurpassed by any other light, yet the negatives made with it are snappy and brilliant, yielding prints rich in interesting high-lights.

Best of all, it gives this marvelously effective photographic light without any disturbing effects upon the sitter. It is silent, non-sputtering, odorless, and is like a breath of sunshine in the agreeable reaction it produces on the customer.

It will bring you good will, good pictures, and good business.

36. Photo Art School.
37. P. A. of A. Promotion Institute.
38. Phototechnic Institute.
39. Associated Photographer's Educational Institute.
40. (a) The National Photographic Foundation.
- (b) The American Photographic Foundation.
- (c) The Photographic Foundation of America.
- (d) The Photographers' Association Foundation.
- (e) The Photographers' Association Institute of Photography.
- (f) The Photographers' Association's Institute.
- (g) The Institute of Professional Photography.
- (h) The National Institute of Photography.
- (i) The National Institute of Professional Photography.
41. (a) The P. A. of A. Business and Art Course in Photography.
- (b) The P. A. of A. Business and Art Course of Photography.
42. Photographers' Association Institute of Progressive Photography.
43. (a) Winona Institute of Associated Photographers.
- (b) The Association's Institute of Photography.
- (c) Photographers' Association Institute.
- (d) Institute of Associated Photographers.
- (e) Institute of Association Photographers.
- (f) Associated Photographers' Winona Institute.
44. (a) Winona Photoguerre Institute.
- (b) Photoguerre Association of America.
- (c) Photoguerre Institute of Winona.
45. (a) The Photoaid of the P. A. of A.
- (b) The Photoaid Course of the P. A. of A.
- (c) The Photo Art Class of the P. A. of A.
46. Orthochromatic Institute of the P. A. of A.
47. Howard D. Beach Institute—Art School of Photography.
48. The University of the Photographers' Association of America.
49. Sketches describing a line "Daguerre Institute."
50. American National Photographic Academy.
51. The National Photo Art Institute.
52. Student Group of the P. A. of A.
53. **P. A. of A. Summer School.**
No. 53 was the winning name, and the award given to Pirie MacDonald, New York.
54. National School of Photography.
55. Photographic Academy of America.
56. Progressive Club of Photography.
57. Progressive Artists of Photography.
58. The Nuideart Exchange of the P. A. of A.

✱

The Convention will be held in Cleveland, Ohio, during the week of July 27th. The Convention Hall of the new Auditorium has been selected and the demonstrations and meetings held in a space separated from the

manufacturers' exhibits. The space for the pictures is so arranged that it will be an impossibility for any crowding—in fact, it will be the largest space ever allocated for a convention picture exhibit.

The Pacific-International Photographers' Association applied for a charter, which was granted. This is composed of the states west of the Rockies and the western part of Canada, also Hawaii. Their next convention will be in San Francisco the latter part of August.

✱

Your Income Tax

No. 1

Your income tax for the year 1924 is less, in proportion to your income, than was the tax for 1923. A rate reduction, however, is not the only benefit afforded by the revenue act of 1924. Increase in the exemption for married persons, a 25 per cent reduction on "earned income," and other changes in revenue legislation are of immediate interest to every taxpayer.

The revenue act of 1924 requires that returns be filed by every single person whose net income for 1924 was \$1,000 or more, or whose gross income was \$5,000 or more, and by every married couple whose aggregate net income was \$2,500 or more, or whose aggregate gross income was \$5,000 or more. Last year returns were required of married couples whose aggregate net income was \$2,000 or more. Husband and wife, living together, may include the income of each in a single joint return, or each may file a separate return showing the income of each. Net income is gross income less certain specified reductions for business expenses, losses, bad debts, contributions, etc.

The period for filing returns is from January 1 to March 15, 1925. The returns, accompanied by at least one-fourth of the amount of tax due, must be filed with the collector of internal revenue for the district in which the taxpayer has his legal residence or has his principal place of business.

PHOTOGRAPHERS are the only business men who pay a tax on the apparatus they require to earn their living.

The excise taxes on cameras and lenses can only be repealed by an act of Congress.

Write your Congressman about this unjust condition.



Announcing
FOUR NEW COLLINS MOUNTINGS
for Spring 1925

THE PARKMAN

Cut Corner Easel—Sizes 34, 35 and 46
 \$5.95 to \$8.95 per 100

THE BOMBAY

Cut Corner Folder—Sizes 34 and 35
 \$5.00 to \$5.85 per 100

THE PROGRESSO

Cut Corner Horizontal Easel—Sizes 46, 57, 68 and 80
 \$9.75 to \$18.50 per 100

THE VIRGINIA

Slip-In Horizontal Folder—46, 57, 68 and 80
 \$7.75 to \$14.75 per 100

THESE new numbers are illustrated and fully described in the **SPRING SUPPLEMENT** which will be mailed early in January to every professional photographer in the U. S.

SPECIAL SAMPLE OFFER: For 50 cents in stamps or money order we will send you your own selection of any ten numbers listed in the Spring Supplement. No Free Sample Sets will be distributed this Spring. The special 50 cent Sample Offer will better enable photographers to choose just the styles, sizes and colors that meet their needs.

The new Spring Mountings are on the shelves of every Collins Photographic Dealer, ready for prompt shipment to you

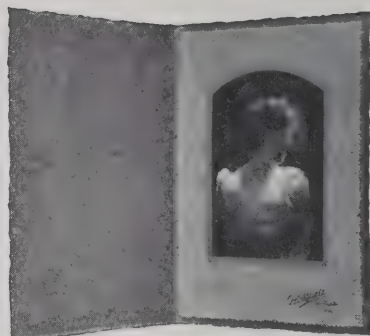
A. M. COLLINS MFG. COMPANY, PHILADELPHIA, PA.
 226-240 Columbia Avenue

School



THE "IMPERIAL" EASEL

*Various
Colors*



THE "ITALIAN" ARCH FOLDER



THE "REMBRANDT" FOLDER



THE "PROTA" EASEL



**This Select
Mailed**

THE MEDICK - B
Designers &
A

PHOTOGRAPH

COLVA



THE "HOWARD" FOLDER OR EASEL

olders

*Standard
Sizes*



THE "ITALIAN" ARCH EASEL



THE "DARTMOUTH" EASEL



THE "BEREA" EASEL



THE "CARL" FOLDER

of Samples
Request

ROWS COMPANY

Manufacturers of

Mountings

OHIO



THE "REMBRANDT" PATENTED EASEL

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.
(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products
75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.
New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

The Reason Why We Retouch

Although in many cases we retouch to improve people, in most it is because colors photograph differently. I do not want to be too elementary; on the other hand, it will be the easier way to make my argument clear if I dwell for a little on light. Light, of course, is composed of different colored rays, which mixed make white light. A rainbow is white light, striking through the rain and getting broken into its component colors. In looking through a triangular shaped piece of glass, a prism, you see a range of beautiful colors similar to a rainbow. This is due to the light passing through the triangular shape being refracted, splitting up into the different colored rays. All photographs are taken by the blue-violet end of the spectrum, that is, that of the range of colors which make up white light; the blue-violet rays are the ones which make the photograph.

Now, human folk see mostly by the red and orange, as a large amount of the photographically active rays are invisible to the human eye. In the early days of photography it was usual to focus the image on the focusing screen and then rack the screen forward slightly to get the shorter violet rays in focus, which gave a sharp photograph. Later on lenses were improved and made of two different kinds of glass, which brought the visual light and the actinic light into the same focus. Now this seems a long way from retouching, but my contention is that the photographic image is a false image, and hence it is necessary to correct it very largely by retouching. Even the orthochromatic plates on the market can be handled with a large amount of orange or red light, and their sensitiveness to the violet is so much greater that one could not expose long enough for the yellows and reds without over-exposing the whole photograph.

Most fair people when being photographed appear too dark, and very few photographic portraits render people as they

BURNET'S ESSAYS ON ART

The standard Art Book of the world. A reprint—better than the original edition.

\$2.00; Postage, 15 cents.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Buy a New Studio Outfit

YOUR BUSINESS WARRANTS IT, YOUR PATRONS DESERVE
IT, AND—IT WILL REPAY YOU MANY TIMES

The Century 9A Studio Outfit, here shown, has every feature, which time and trial have shown worth while. It is an 8x10 camera with a 9x9 lens board. It has horizontal and vertical swings which are quickly operated. All adjustments are made with large, easily turned knobs. The smoothness of operation is a revelation. The maximum bellows draw is 36 inches and by means of the sliding carriage back and wing kits 8x10, 5x7 or two 5x8 or 3½x5 exposures may be made on either film or plates. Like all Century Outfits, the 9A is finished in refined restraint, to gracefully merge into the appointments of the best studios.



See the 9A at your Stockhouse

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.



WHEN THE SUN IS HIDDEN BY CLOUDS AND SMOKE

"The Light That's Always Available"

Victor Flash Powder

will supply satisfactory exposure-light, whether for portraits in the studio and home, interiors, groups or banquets. Try it *to-day*, and be convinced.

YOUR DEALER CAN SUPPLY IT

J. H. SMITH & SONS CO., 3544 Cottage Grove Avenue, Chicago, Ill.



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties :

**ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK**

WATER COLORS

OIL PAINTINGS

OIL EFFECTS

ART PRINTS

ASTRO TONES

GUM PRINTS

PORCELAIN MINIATURES

IVORIES

Write for price list No. 8.

*Consult Blue List No. 2 on Specialty Work for your
Amateur Trade.*

BLUM'S PHOTO ART SHOP, Inc.

1021 North Wells Street

CHICAGO

look. You get blue eyes too light; shadows in the flesh are too dark, and you can, therefore, see why we use the reflector so much. A painter can see the color in the shadows, but with the photographer these photograph too darkly.

Violet reflections from the skin photograph very quickly, and the shadows too slowly. In the ordinary case (to give detail), you have therefore to use a reflector.

When you use a reflector you very often find it a face that the light does not get into the corner of the eye-socket or in the line from the nose to the corner of the mouth, and most wrinkles are exaggerated, because they do not get reflected light into them, and red preponderates in all living flesh. Here is the necessity for retouching to correct this defect in the various lights and shadows on the plate.

Now in retouching it is often very difficult to distinguish in a negative between what is form and what is color difference. In retouching it is essential to know when to look for these things and also to know the construction of the face. Often the highlight of the nose is more like a ridge, and the planes of the sides appear concave instead of convex on account of the stronger color, especially in sun-burnt faces. This is why we are so strongly insistent on the necessity of drawing to give a basis of sound construction. If you know the drawing of a face and how color photographs, any face will be comparatively easy as regards construction. When you can draw, you begin



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

Dagor f6.8

Descriptive literature upon request
C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City

to see and realize the face. Roughly, there is a flat surface down the front of the nose and one on each side and one under the nose and across the forehead, and one down the temple and one from cheek bone to chin. The whole face makes up into flat planes.

Study a bust by a cubist and you will more easily see the planes of the face. You have got to realize that the head is a very solid thing. Many photographs do not suggest this at all; the shape is there, and cannot be anything else but a head, but there is no solidity. That is why, if you draw from the skull and mask you realize just where a photograph needs retouching.

Last year I had to take a group photograph with a most distinguished man in it. He moved in each exposure, and if we had not been able to make up that gentleman, the group would have been a very poor thing. In a case like this, knowledge of drawing enables you to be a help to your employer.

I have had a good deal of retouching pass through my hands, and some of it has not been very bright. It is want of knowledge. Some people retouch so far and do not know enough to go further. In most cases want of drawing keeps a person from completing the work. With a knowledge of drawing, when you touch any form you keep the character, your appreciation of form being much stronger.

One girl came to me who had had a training in the life school and could draw very well. After six lessons she was taking in work professionally and doing very well. She knew what she was about. Another one who had no drawing experience was two years before she had any confidence in her work. If you can draw, you can retouch.

I have come across a lot of people who say they cannot draw, but I find it very difficult to believe that. Some people will never draw well, but I have had poor-drawing students who made very appreciable progress in observation. They would not have made that progress had they not tried to draw, and this is shown in the negative—appreciation of form and character.

No Flare Anywhere



To photographers who have had difficulty in securing satisfactory diffused portraits because of "flare" in the lens: Try the

HYPERION

Diffusion Portrait Lens *f*4

Not only lacks tendency to flare in the high lights, but gives diffusion without loss of underlying definition.

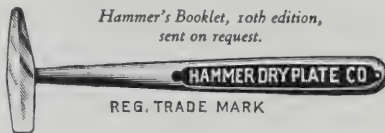
*To encourage careful study of this lens,
we offer liberal trial through dealers*

GUNDLACH-MANHATTAN OPTICAL CO.

841 Clinton So. Rochester, N. Y.

HAMMER PLATES

are coated on clear, transparent glass and can't be excelled. Light values change from month to month but speed values in HAMMER PLATES remain always uniform.



*Hammer's Booklet, 10th edition,
sent on request.*

Hammer Dry Plate Company
Ohio Avenue and Miami St.
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

Please mention "Bulletin of Photography" when Corresponding with Advertisers

A bird and his song may put extra dollars in your pocket



PHOTOGRAPHERS have, for many years, wanted an effective device which would assist them in making child photographs. They have realized that such a device is a necessity, because the finished product must show the child in a natural expression—an expression that will be recognized by its mother and father—and others.

That is why many photographers have so readily welcomed this Birdie into their studios. It **moves** and **sings** in its cage for **40 seconds!** It will captivate the interest of any child—and most grown-ups as well.

Improve your photographs. Increase your business. You'll boast of satisfied customers when you have used this device. It's a Bird!

ONLY \$2²⁵ POSTPAID



Substantial wire cage. Size, 5x7x9½.
Moves and sings by means of a clock-work device.

SPECIAL OFFER!

This Bird, which **MOVES** and **SINGS** for 40 SECONDS, may be obtained together with a year's subscription to the BULLETIN OF PHOTOGRAPHY, America's Leading Journal for the professional photographer for **\$3.50**.

Delivered to your address every Wednesday of the year

DO IT NOW—

*It is a small investment
with BIG returns*

FRANK V. CHAMBERS, PUBLISHER

636 South Franklin Square, Philadelphia, Penna., U. S. A.

What we want is to have people in photography who appreciate portraiture in its best sense. Some people think they can learn to retouch with a few lessons, but we want distinguished retouching—work done by people who know what they are doing and show it. A person just putting in so many hours and looking for the end of the week is not going to make much of a photographer. It is very heartening in a class to find keen students. If you work with a will the work becomes more interesting, and it also makes you retouch more quickly.

It is useless for persons to sit hours and hours at negatives if they never learn to retouch properly. It is sheer waste of time. There is also a tendency among many students, I find, to be afraid of seeing the mark of the pencils. A strong touch on the negative is all right, if it is put on the right spot. It helps to get through the work more quickly and much better; firmer and more decisive.

I saw a definition of retouching once: "Never do with one touch what you can do with several." I think that is absolutely wrong. It seems to me absurd. If you can do with one touch, why use several? If you keep touch, touch, touching, you get sloppy, poor work and loss of character. Another point is that you have very much more control over the negative if you put on open work and always have some of the film left to take on more touching where needed. The poor retoucher says, "I can't get this negative to take on more lead." I saw a good deal of terrible retouching in America; terrible is the only word for it. There was a place in Chicago where it was said the proprietor kept a bust in a corner of the studio and turned all his photographs into the same shape. He took all drawing out of the necks and made them like bottles, and all the mouths were the same shape—cupid's bows with a nice knifed edge. If the nose was a bit too irregular he knifed it straight. On the other hand, I met a man in America who was one of the finest retouchers I have ever come across. This man had a fine, big,

Platinotype, Palladiotype, Satista

These papers continue to give the greatest pleasure to those who use them, and, during 1925, we expect an increased demand for them. The warm black tone of Palladiotype and wonderful strength and vigor of the prints captivate everybody.

Photographers should send us a few negatives for trial orders. We have a new principle in Electric light printing, and can take care of everything sent us.

We also make the finest possible enlargements and contact prints on bromide and chloride papers, finishing in water colors, oil, crayon, etc.

All lists mailed on request

WILLIS & CLEMENTS, Inc.
604 Arch Street - - Philadelphia, Pa

HIGGINS' DRAWING INK

PHOTOGRAPHERS will find the many brilliant colors of Higgins' Drawing Ink listed below, invaluable for photographic signatures, indexing negatives, prints and mountings and for airbrush and photo retouching work.

First created in 1880 by Mr. Chas. M. Higgins, this drawing ink has remained unsurpassed in its field—a guarantee, always, of quality and uniformity.

COLORS—All Waterproof

CARMINE	GREEN	BROWN
BRICK RED	BLUE	SCARLET
ORANGE	VERMILION	YELLOW
VIOLET	INDIGO	WHITE

Blacks:

General (Soluble)—For fine line work.
Waterproof—For working drawings.

*Sold at all the
better photo supply shops*

Made only by

CHAS. M. HIGGINS & CO.
271 Ninth Street, Brooklyn, N. Y.
CHICAGO LONDON



Please mention "Bulletin of Photography" when Corresponding with Advertisers

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.	No.	No.
1 Modern Lenses (April 1899)	43 Photographic Chemicals	94 Photographic Post Cards
3 Hand-Camera Work	45 Orthochromatic Photography	96 Leaves from an Amateur's Notebook
4 Photography Outdoors	46 Development Printing Papers	97 Photography with Small Cameras
5 Stereoscopic Photography	47 Kallitpe Process	98 Stereoscopic Photography
6 Orthochromatic Photography	48 Commercial Photography	100 Enlargements from Small Negatives
7 Platinotype Process	49 Dark-Room Dodges	102 Trimming, Mounting & Framing
8 Photography at Home	50 Studio Construction	103 Toning Bromide & Gaslight Prints
10 The "Blue Print," etc.	52 Aerial Photography	104 Night Photography
12 Retouching Negatives and Prints	53 Pictorial Principles	107 Hand Camera Work
13 Photographing Flowers and Trees	54 Outdoor Exposures	108 The Six Printing Processes
14 Street Photography	55 Architectural Photography	109 Drapery and Accessories
15 Intensification and Reduction	56 The Hurter and Driffield System	111 Photography as a Business
16 Bromide Printing & Enlarging	58 Outdoor Portraiture	117 Outdoors with the Camera
19 Photographing Children	61 Control in Pictorial Photography	119 The Optical Lantern
20 Trimming, Mounting & Framing	62 Vacation Photography	120 Marketing Photographs for Publication
21 Albumen & Plain Paper Printing	63 Photography in Advertising	123 Enlarging on Gaslight Papers
22 Gum-Bichromate Printing	64 Figure Composition	125 Pocket Camera Photography
23 Photographic Manipulation	65 Home Portraiture	127 Amateur Portraiture
24 Photographing Clouds	66 Practical Methods of Development	129 Group Photography
26 Pinhole (lensless) Photography	67 Orthochromatic Photography	131 Simplified Photography
28 Seashore Photography	68 Decorative Photography	132 Getting Results with Your Hand Camera
29 Flashlight Photography	69 Printing-out Papers	133 Finishing Portrait Enlargements
30 Photographing Interiors	70 Advanced Pinhole Photography	138 Travel and the Camera
31 Photographing at Night	72 Photography for Profit	139 Modern Methods of Development
32 Defects in Negatives	73 Panoramic Photography	141 Home Portraiture
33 The Dark-Room	76 The Hand-Camera & Its Use	143 Remedies for Defective Negatives
34 More About Development	78 Printing Papers Compared	147 Color Photography; Instructions
35 Enlarging Negatives	80 1st Book of Outdoor Photography	149 Photographic Chemistry
36 Lens Facts and Helps	81 Ozobrome, Sepia & Blue Prints	150 Commercial Photography
37 Film Photography	87 Bromide Enlarging Made Easy	165 Unconventional Portraiture
38 Color Photography	88 Defective Negatives & Remedies	166 Specialized Commercial Methods
39 Photographing Animals	89 Photography with Films	
40 Platinotype Modifications	91 Photographing Outdoor Sports	
42 Genre Photography	92 Practical Orthochromatics	
	93 Development (Gaslight) Papers	

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

open touch. I remember a lady was photographed who had a particularly wide mouth. He shifted the corner of the mouth along a bit, making it smaller without losing the characteristic shape, and you could not tell it on the negative. Of course, whether this is legitimate or not is another story. He was a very skillful man, and did nothing else but retouching.

One thing about touch in retouching, it should not strike the eye. If you are conscious that a photograph is *retouched* it is bad.

Retouching to my mind is a means to an end, not the end. If anybody, looking at a photograph in an ordinary manner, says, "That is fine retouching," you can take it that it is bad. I don't mean that, if your employer, in looking at your work, says that, because he is looking particularly at the retouching. Retouching work is very important; you can do so much, for all the work of the studio becomes retouchers' work. If you get a poor negative you can

make it look better. You can also make the best negative look poor if the retouching is not done properly.

Often a photographer is asked to supply photographs without retouching. I did it once, taking the lady at her word. She got a fright and I lost a good customer. The public do not know what they are saying when they speak of retouching. So many people think retouching is merely to smooth and plaster up the face, whereas it is to help the portrait and, of course, to compensate for the defects in photography where colors photograph at different values. I always put this point before people who speak about retouching, as you cannot be too quick to kill a bad idea going about. You help the whole profession.

If you can retouch well and know what a face is like—should you get a negative slightly out of focus or moved—it should come out of your hands very much better, and this is a great help in a business.

Another point is retouching the edges.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

When you speak of an edge you think of, say, an edge of paper, but there are a whole lot of edges in the face which are often badly retouched; very few people can retouch the edge along the jaw really well. Another edge is the edge of the folded skin at the eye, the side planes of the nose where they touch the high-lights. I once saw a very strong face, full of character. It was retouched right up to the edge of the eyes and had the most ghastly effect. One must be very chary in touching the eye. It is very important also when touching up against the hair not to take away the softness of the hair. The neck is also often over-touched. We get hollows in the neck which have to be taken away as far as is consistent with human form, but the construction of the neck must be retained and not made to look like a badly modelled wax bust. Looking at retouching from all points of view, I would say it is not a natural thing. It is an outside thing you apply to photography; in fact, I could call it a convention.

In retouching a woman's negative you must keep it feminine and not try to emphasize masculine characteristics. In the same way you cannot want to get a man's face and make it look like a lady's.

It is a great advantage to you students having this class in an art college where you see a lot of the best art in the world—I mean particularly the sculpture work. You take these in unconsciously, teaching you to appreciate fine things, elevating your taste and permeating your ideas in business, and it is bound to be a help throughout the year in affecting your work for the better.—EDWARD DRUMMOND YOUNG in *British Journal of Photography*.

✱

If you have half an hour to spare, don't spend it with someone who hasn't.

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN

"Heliollette" Background Films

Per set (6 piece) $3\frac{1}{2} \times 5\frac{1}{2}$ (Postcard) . . \$1.00

Per set (6 piece) 4×6 1.50

Per set (6 piece) 5×7 2.00

Per set (6 piece) 8×10 3.00

Proof Assortment, 12 pieces (all sizes) \$2.50

INCLUDING ILLUSTRATED DESIGN SHEET
WITH OVER 100 ILLUSTRATIONS

FRED. OESER

10 Van Cleave Ave. :: Clifton, New Jersey

Send Money Order or Check



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Ealingham, Ill.

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :: 636 S. Franklin Square, Philadelphia

KODAK
FINISHING CO.

New Designs

Our

Kodak Finishers'

DELIVERY ENVELOPES

Are being used in every corner of the U.S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE.

Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

The Art Press, Adrian, Mich.

BURNET'S ESSAYS ON ART

By JOHN BURNET, F.R.S.

The standard work for beginners and advanced workers the world over.

Adapted by every prominent art school and teacher.

Three subjects treated in one volume:

The Education of the Eye
Practical Hints on Composition
Light and Shade

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

Professional Photographers' Club of New York, Inc.

The 18th annual Dinner and Ball, given by the Professional Photographers' Club of New York, Inc., will be held in the Hotel McAlpin, on the evening of Lincoln's Birthday, February 12th. The proceeds will be devoted to the W. Burden Stage Memorial Fund, as has been our custom for several years. This fund offers aid to any photographer in distress, and it has, during the past year, been of assistance to several deserving cases.

PAUL VAN DIVORT, *Secretary*.

✱

Professional Photographers' Association of Pennsylvania

The first meeting in 1925 of the Professional Photographers' Association of Pennsylvania, Harrisburg Section No. 3, will be held at Victor Klahr's studio, Middletown, Pa., Wednesday, February 4th.

This will be an all-day meeting. The big drawing feature will be a demonstration in lighting with electric light by Mr. W. E. Burnell, of Penn Yan, New York, President of the New York Society. He is an expert on lighting with electricity and this should be of interest to all photographers.

There will be the annual election of officers with a possible talk on chemicals used by the photographers.

100% attendance is looked for.

NORMAN G. GUTH, *Secretary*.

✱

A Mother-in-Law Remedy

"Please rush," said the tag attached to an old Turner-Reich anastigmat received at the Gundlach-Manhattan factory in Rochester for remounting. And in explanation of the circumstances, the tag further said that, "Customer is anxious to take photograph of his mother-in-law before she dies."

Jake Gucker, the demon shipping clerk at the Gundlach works, must have a mother-in-law of his own, for he shoved the lens through the repair department so fast that the rejuvenated T-R was all polished up and on its way back to the anxious son-in-law before the whistle blew at noon; so ma-in-law won't be compelled to linger a moment longer than she feels like.

✱

An automobile manufacturer recently received a visit from a party of distinguished tourists, and for their entertainment had a complete car assembled in something like ten minutes. The daily papers published this feat and a few days later the manufacturer received a telephone call asking if it was true that he had assembled a car in ten minutes. "Yes," replied the manufacturer, "why?" "Oh, nothing," was the calm reply, "only I've got the car."

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 912

Wednesday, January 28, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	99
Association News	100
"The Trick of Photographing a Man" (Louis Dworshak)	102
Illustrations by W. Frank Goodner	103-104
Banishing February Dullness (Frank H. Williams)	110
Professional Photographers' Society of New York and the Ontario Society	114
Your Income Tax—No. 2	116
As We Heard It	117
Commercial Photographers' Association of Detroit	120
Why Place a Limit? (Frank Farrington)	121
Classified Advertisements	123

Editorial Notes

In big cities there are greater opportunities of studying mankind (and womankind) than in the country. It was Charles Lamb who approbated the "sweet security of streets." They have something else besides security, they have all sorts and conditions of human types. With a view to finishing one or two books that I have had in hand for several years and hope one day to have ready for publication, I have lately turned my attention to the study of types of character and physiognomy that are to be encountered in a city of nearly 2,000,000 people, one of the largest in the world.

✽

What a wealth of material they offer to the photographer bent on securing

uncommon pictures, that is, subjects other than the pretty-pretty or ready prepared studio kinds. It would, I think, pay anybody handsomely to make a practice of exploring a big city and photograph the types and scenes mostly passed over. There is vast scope for photo-pictorialism of the unconventional and the usually unheeded. The etchers have it all on the pictorial photographer in this respect. I was looking at a series of etchings the other day of the better known view-points of Philadelphia. They entranced me by their delicacy, soul and beauty. "Why not," I said to myself, "do much about the same sort of thing by photography?"

✽

And would it not be well for the portrait photographer to get away from the eternal monotony of his bonbonniere show-case specimens and give us a few snaps of the picturesque outdoor specimens which are to be had for the making?

✽

I mean the peripatetics, the wayfarers, the picturesque nondescripts which add variety and sometimes color to the flow of daily life along the streets. It would be good advertising. People are ever on the alert for the bizarre, the striking, and the novel.

The photographer might do worse than borrow a hint from the displays of the print sellers. For over a year now in Philadelphia I have been looking at the same sort of thing day by day in the photographers' show-cases and I confess to being tired of the sight.

*

As an object lesson to the photographer, commend me to the great department stores of which Philadelphia is so justly proud. In these, constant change is always the order of the day. The months and seasons are followed and taken advantage of, so are national holidays and great events—the launching of a mammoth new liner, some world happening or other, the advertising department is always on the *qui vive* to interest the public, and always succeeds in doing so, *by means of photography*.

*

Wake up, photographers! You advertise your own photographs in your show-cases, but you do not advertise photography. You

let other people do that! Look at the myriads of news photographs that are turned into cuts, printed, and exhibited in countless store windows. Do you ever see anything topical in a photographer's show-case? No, you don't. But I think it would pay. The newspapers are wiser than the photographer, who appears to think that the public would not appreciate variety and change.

*

No, I have not wandered from my subject which was suggested to me by studying the constantly changing panorama of daily life, of which the photographer takes absolutely no advantage. Who should profit by the phenomenon but the photographer with a show-case, an obvious and ready-made means of offering the public new copy in daily advertising? Of course this advice may have been given before, but I do not remember to have seen it recently, and I do not think it out of place in the BULLETIN OF PHOTOGRAPHY just now.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

The School Name Competition

The winner of the School Name Competition was mentioned last week, but we wish to give a little more detail at this time and quote a couple of good letters supporting the term "School."

A complete list of suggestions was presented to the Board of Officers at the meeting in Cleveland, on January 12th, with the competitors indicated only by a number. After several readings, by different parties, and a general discussion of commendable names, the Board resolved on the one name:

"SUMMER SCHOOL OF THE P. A. OF A."

for which Pirie MacDonald happens to be the originator. Judging was based solely on the merits of the individual suggestions and, as in the case of the name accepted, was unbiased by any supporting arguments. Mr. MacDonald had presented a very good argument as follows:

"The word school is a simple, unostentatious and perfectly correct and dignified designation for an educational institution.

"There are Law Schools, Medical Schools, Art Schools, Theological Schools,

Schools of Mines, Engineering Schools, and the great French Art Center known with honor throughout the world, is the 'Ecole des Beaux Arts'—'School of Fine Arts.'

"A scholar is the product of a school and is a person eminent for learning, an accomplished person. The term is used as an appreciation by all who know the English language. Our School conforms to the definition and the requirements and the name carries with it no idea of a desire to swank or to appropriate by intimation the characteristics of an institution which it is not.

"The word Academy has an implication of the classical and literary rather than technical—theoretical as opposed to practical, and our School is *technical and practical*. College implies 'one of the educational institutions of a university' and our School is not. It would be absurd to call our product collegians or academicians—after one month's attendance at a technical school. After all, what photographers need and want is instruction that will help them in their work and the really level headed ones don't care what you call the place they go to, if they get what they want. So: let's call it by the one word that describes it—without pretense—

"*'Summer School of the P. A. of A.'*"

As early as last September, Louis F. Garcia, of the 1924 class, submitted a strong argument for the word School, but failed to follow it up by offering corresponding suggestions. In part, Garcia writes as follows:

"I read in this week's *Association News* that some photographers object to the name 'School,' on the theory that their patrons will think they know little about photography and are just starting to learn. To me this sounds ridiculous in the extreme, although in a great many cases, this might not be far from the truth as regards the photographer's knowledge of the craft. It is because of such short-sightedness that our profession is not looked up to more than it is by other business men.

"The photographers who advance this

theory must forget that people of the other professions such as law, medicine, dentistry, engineering, teaching, commerce, etc., return to school and college years after they graduate to take up post-graduate work, thus better preparing themselves for their life work. In every large city hundreds, yes thousands, of people attend the evening classes in schools and colleges and it may be interesting to learn that a high percentage of these are graduates of technical or professional schools and colleges. What does the *average* photographer do in the line of improving his workmanship? Most of us do little or nothing! Indeed, a great many will be found who do not allow another photographer or demonstrator in their work rooms, little realizing that the road of progress lies in the free exchange of ideas. Therefore, when a photographer will advance the idea that to go to "SCHOOL" for further knowledge of his craft, will be taken by his clientele as an admission of lack of ability, I believe he is wrong and on the other hand, I think such a course will have a very favorable reaction with the public, as it will show that their photographer is progressive, alert for new ideas and willing to sacrifice time and money to render better service."

All of which is good logic. We don't think that any photographer need feel demeaned by attending the P. A. of A. Summer School in 1925 and it certainly is more eupheneous than some of the six-inch typed names submitted.

[The Board took the liberty of shortening the name to *P. A. of A. Summer School*, as it was thought to be a more direct and self-explanatory title.—Ed. B. of P.]

<p>Professional or Amateur Require the Best Tools Obtainable for Retouching</p> <p>"CASTELL" Pencils and Leads</p> <p>GIVE THE BEST RESULTS</p> <p>ABSOLUTELY FLAWLESS</p> <p>A. W. FABER, Inc. - - Newark, N. J.</p>

"The Trick of Photographing a Man"

A Talk given by Mr. Louis Dworshak at the P. A. of A. Convention in Milwaukee

The demonstration up here on the platform is so unsatisfactory that a lot of you fellows out there can make a demonstration that will skin mine all to death, you know that. We have got to act in the spirit of co-operation and anything we do here is for the good of the cause. There are a lot of things here that I am not used to working with. I am disappointed in not having the lens I use at home. You have to get accustomed to those things, but we will do the best we can.

I would like very much to be able to use the same sort of models that we get in every day routine work. You have often heard this remark: "Oh, yes, if I had a subject like that I would show you the kind of picture I would make. I would make one that would talk."

The idea here is to pick the boys out of the crowd, and I would like very much to pick the hard ones. Of course it is a great pleasure to work with the easy ones. I have one gentleman in mind who is a very distinguished man and I know you are all going to enjoy seeing him.

I would like to say this: the painter has the opportunity of having his subject come back six or seven times, until he finally makes up his mind, "Now I have got it; I have got the expression in the eye, I have got that little expression about the mouth that seems to be so natural. Now I am satisfied. I am going to sign my name to that picture and send it out."

When Sargent signs his name to a picture it is final, and that is all there is to it. He may dash it off in an hour and he may dash it off in a little while and set it aside because he doesn't like it. After a week or so he will look at it and say, "Well, I think I know what I want," and he will touch it up again. He may not be satisfied. After a while when he signs it, it is done, that is final. Take it or leave it, ten thousand bucks. The painter has that opportunity to go back to his picture and fix it up.

When the sitter comes into your studio, you will know that he is a busy man. You will know he doesn't want to listen to a lot of bunk. He comes to you because he has been recommended to come to you as a good photographer. He is satisfied he is going to get some good pictures. He has confidence in you, otherwise he wouldn't come. Remember that.

Advertising is all right but you have got to have the confidence of the sitter in order to make good pictures. If you haven't that confidence, he is going to look at you and be a little bit in doubt and you are not going to get the right expression. You have to show, by your actions and the way you handle him, that you are master of the situation. Cut out the

bunk. When he comes into the posing room, don't let him find you looking at a rose, meditating and all that sort of stuff. We have to make up our mind in a few minutes what that man is and the characteristic expression, the representative expression that should be portrayed.

Somebody has said, "I want to know whom this picture is for. If it is for your sweetheart, I am going to make a picture for her; if it is for your wife, I want to make a picture like she knows you. If it is for the business firm, that picture is supposed to be very snappy and show force and character and initiative and executive ability and all that sort of thing."

Well, that is all right, but I really believe that, to a large extent, those things are exaggerated. I wouldn't like to see some men photographed in their real natural mood after they have had—well, after they have had a few cups of liquid fluid. That wouldn't be representative. It is a side light. We have got to put our fingers upon that something that shows personality, that is a representative picture so that the great mass of people who know him, including his wife and children, will say, "Oh, you did get a great picture of dad. Why he just fairly talks. He just talks to us. That is perfectly wonderful."

You know we think of pictures in pictorial arrangement, lines, composition, massing of tones, dark tones and light tones and all that, the fundamental principles of art, spacing and all that sort of thing and we are greatly disappointed many times when we look at a picture and we are told it is perfectly wonderful. Why it is a perfectly amazing picture, a wonderful picture, wonderful lines, it just simply breathes, it comes right out and talks to you.

You think, "I must see that wonderful picture that is perfectly great. I can't miss that." And you go over and what do you find? You find a head and shoulder picture and he is looking right at you, looking right into the camera and you think, "Gracious! I expected to see something wonderful. That is just a head and shoulder picture. That is nothing, any dub, any boob can make a picture like that."

What makes a picture like that? What makes that wonderful! I have asked some of my patrons that come in and say, "That is a perfectly wonderful picture you have there of so-and-so." "Well, why do you think that is so wonderful?"

"Why you caught his expression just perfectly great. That little twinkle in his eye is so characteristic of him and that is just the way he holds his head. He just fairly talks. It is just wonderful."

(Continued on page 105)



W. Frank Goodner
Reno, Nevada



W. Frank Goodner
Reno, Nevada

You think, "My gosh, she thinks that is great. Anybody can make a picture like that."

As a matter of fact, when you are up against such a proposition, if it is a big fat man, take a head and shoulder of him—he doesn't want to show his corporation. (Laughter) You will get better results that way, it will be more satisfactory. From the standpoint of salesmanship, you will get an order, where if you show his corporation, you won't get by.

Now, then, if it is a head and shoulder picture, the painter uses color. We have to paint with light and shade, keeping constantly in mind the chemical action and all that sort of thing. You have got to get roundness, balance of light. There seems to be a tendency among photographers all over the country, in the last year or two, to run wild on this light stuff what we call jazz lighting.

At the convention last year I was taken to task for giving a prize to a certain man. The young fellow took me over and said, "What is the matter with this picture? It seems to me my picture has this other one skinned a mile."

What was the trouble? What did I find? I found a white haired man whom you all know, Senator La Follette. With his white hair and his noble brow (if you might put it that way) and stern, strong, wonderful type to photograph, you wouldn't want anything nicer. Here he had the man under a dome light, back here he had a flood light of some kind, over here he had a spot light, producing what? Pockets of shadows and the lines about his face and mouth were exaggerated beyond measure. Light shone into the lens, fogging his plate, producing an absolute flat, uninteresting, unthinkable picture, and he thought he had a wonder. I asked him why he did that. "Why, they are all doing it, that is the stuff nowadays. That is what the public wants."

As the speaker said this morning, the mother with her sweet little children isn't interested in what light you are using or whether you are using this camera or films or plates or the Verito lens or whatnot; what she wants is a beautiful, lovely picture of her children. If you produce that sort of a picture, you are going to win her heart and win her business and please her.

Of course, I am not condemning the spot light, the flood light and all that sort of thing. I have spot lights at home. I have one of these and I like it very much for lots of things. It is just fine to tone up and give a little dark here and there, but it is like dynamite, it is like moonshine. Leave it alone to a large extent. I think we will all realize sooner or later we have got to get back to some fundamental principles as established by Inglis, who many years ago gave us that message of round lighting—lighting a ball. He held up an orange at a convention and let the light fall on that orange and let the shadows run back here. It was round and

pretty. I think we have got to come back to a large extent to making that kind of stuff. When you see some of the stuff at the conventions and some of the stuff the boys are turning out, you know they don't realize what they are doing. (Applause)

I think that is one of the reasons why a great many people say, "Oh, I simply can't stand having my picture taken. They are so atrocious, they are awful. I never like them." I have heard that so many times.

People come in and say, "The last picture I had was perfectly awful. It made my eyes look awful."

I say, "Did he have a light back here?"

"Yes, he did. He had lights here, in fact lights all around." That is the reason, two or three catch lights in the eyes make them look like wild Bolsheviks, you know. (Laughter)

I really believe we must keep in mind to first get our main source of light; whether that is Cooper-Hewitt, Halldorson, Johnson Vent-lite or Perkins high power light, for heaven's sake let's get one main source of light that we can make a picture by and then we will be all right.

When you have a light here and there and over here, you have lights coming from all over and it is very disconcerting and confusing and it bothers the sitter more than you think. It is what they call the psychological influence. If you have a nice peaceful light and the customer sits down and there doesn't seem to be any trouble or difficulty in handling those lights and screens, they think you know your business. Every move that you make counts it seems. Ninety-nine times out of a hundred you will get a satisfactory, round picture.

If that man had taken the Senator and sat him down about ten feet from a window and had light coming in from that side at a little angle, just right, and then merely toned up the shadows with a light screen, he would have had a nice, strong, round, satisfactory picture, with clear eyes that you could have looked right into and got into his very soul. There would have been no three or four catch lights and that blinky, wild look in his eyes. He spoiled the whole thing with those other lights.

Now another little stunt. I think you men are just human the same as all of us, also the men sitters; even if they are men, we have got to treat them as humans. One thing I think a photographer should do to better understand men is this: have half a dozen negatives made of yourself at least twice a year. Have one of the boys that comes around or a brother photographer do it, and look at those proofs and you will better understand how to take men's pictures, how to take anybody's pictures and you will better understand what the sitter means when he says, "I don't exactly like that." Do that, it is the finest investment you can possibly make. Have half a dozen pictures made twice

a year. Your wife will be pleased to get a picture of you, I hope, and you will learn a lot. You will say, "Oh, now I understand what he means," and you will realize that you certainly aren't going to stand for that grinning picture. In this one you look so fierce, you look as though you are mad at the banker because he called you up and said that note was due. All together you will learn a whole lot. Do that.

Then when your sitters come in, just remember that they are your fellow townsmen. We used to think, "Oh, it doesn't matter if we get the women and children, the men will come." Now I think it is the other way. If you get the men, the women and children will come, because the men are the moving spirits of the Rotary Club, the Kiwanis Club, the professional club, Chamber of Commerce, the country club and the other clubs, and a word from Charlie Baldwin over here or somebody like that that a photographer is all right is all that is necessary. He doesn't have to go into a lengthy discussion as to your wonderful qualifications as a photographer. If a friend says, "Where did you have those taken?" or some fellow says, "Who is a good photographer?" and he says, "Go down to Zweifel, he is all right, he is fine," that is all that is necessary. You get those fellows and they are the leaders, they are big men, bankers, real estate men, insurance men, they have a lot of power, they sit in on committees. A word from them goes a long ways.

"Hello, Charlie, why don't you go to Zweifel and have your picture taken? Why don't you go to Galbraith? He is fine." Just a word like that is great.

So if we get the leaders, we will get them all. We will get the wife because George says, "Now, look here, Mary, we haven't had a picture of those children for a long time. You go to Wright's and have some pictures made. It is high time we did that." He knows him, he made some nice pictures of him. He knows Bert Wright is a hustler, he belongs to the club, he has seen him there, he looks good to him. He, perhaps, doesn't know exactly all about him, but he looks all right to him.

Don't under estimate the power and influence of men. Gracious, it is perfectly wonderful and they are really wonderful and charming when you get them into your studio. Be tactful. We heard this morning about tact. When a man comes in to be photographed, you have made the portrait long before you have touched the camera, simply by the way you have approached him and greeted him and the way you have chatted with him. He doesn't know one of the reasons you are doing this is simply because you want to get a line on him and you want to find that subtle representative expression. You kind of walk around him and he turns around this way, and all the time you

are sizing him up and talking. When you are satisfied you got what you want, you say, "Come on, sit down over here. Let's go." It is just a way of making him feel natural, making him feel easy, to shake his hand. Use tact in business.

I remember one time I was photographing a man and made the fatal mistake of saying, "Well, George, how is business?"

He said, "For heaven's sake, Lou, if you want me to look pleasant, don't ask me that question." (Laughter)

So you can see what a fatal thing it is to make a remark that is totally out of place. I should have said, "Well, George, come on over here, sit down. I want some of that money of yours. I am going to relieve you of about \$75. Business is picking up; business is fine, things are booming all over. We have struck the bottom and we are on the up grade," which I believe we are now, by the way. I think we are all going to do a fine fall business and next year is going to be better. I believe we are on the verge of the world's greatest prosperity with the settlement of the Dawes reparation agreement. That is a side issue, of course. (Applause)

I think we have a foundation to work on now. As I said, we can't do much up here. I do believe, however, that men should be photographed naturally. By that I don't mean let them be in sloppy poses, because no man likes that kind of posing. It isn't natural. There is such a thing as too much artistic carelessness. Touch them up a little bit. If his shoulders are stooping, tell him to sit up a little bit, that is perfectly legitimate. If you think his coat collar is away from his white collar, fix it and go ahead. Men are as finicky as women with their lip sticks. Fix their sleeves, pull down their vest and things of that sort, that is perfectly legitimate.

Somebody said, "That isn't natural, let them be just as they are." All right, let them be just as they are. There is such a thing as using a little tact and diplomacy and letting them be easy and natural and yet making a good, salable picture. In fact, I believe that your sales are made right there in the posing room. You may not believe it. I know some receptionists who will take exception to it. They think they are the ones who are getting the money and selling the goods. That is all right, but don't forget if you are paying a receptionist \$100 a week and if you are not making the stuff back here in the posing room, she can't sell it. The man will say, "I don't want it. I don't like it."

There is another thing. Be the first one to say to that man, "I have some great stuff of you," or, on the other hand, "Well, here are the proofs and I have marked the ones I like. Really, I don't like these and I want you to run in sometime as I want to have another go

with you." Fine, all right, he appreciates that and thinks more of you. Don't try to put something over on him that you don't like and that you know isn't right. Can it. Say, "Here, I want you to come in again." Be sure to take the proofs and look them over the next day and mark them on the back, "My choice for No. 1; my choice for No. 2." He appreciates that and takes them home and talks it over.

He says, "That is the one he has marked."

His wife says, "Well he knows better. Go ahead and let him go to it." You will save yourself a lot of trouble that way.

If you don't make the stuff in the posing room, you are out of luck, that is all, and no matter how clever your receptionist and what a fine mesmerist she is, (she might put it over), the chances are she will come to you and say, "He doesn't seem to be exactly pleased. I think we had better tell him to come in again. What do you think about it?"

"Certainly, sure, come in again." That is the only stuff, that is the only way to do.

Is Dr. Beeler in the room? Will you come right up here, Doctor? (Applause) Ladies and gentlemen, it really affords me great pleasure to introduce to you at this time one of the old time photographers, Dr. Beeler, of Philadelphia. (Applause) I saw him go along the hall this morning and I said "Gracious, somebody grab that fellow. He is a great subject." We got him.

Dr. Beeler was at one time a very noted photographer and he gave it up to become a specialist in medicine, a doctor of diagnosis. He is celebrated now, but he still reminisced down there and told about the old times and about a point I want to bring out. He said, "Oh, in those days we used to get those wonderful stereopticon effects, that touch of light here and on the nose. Who was it that invented that light?"

"Mr. Inglis."

"That is the man."

He is one of the old-timers and it affords me great pleasure at this time to do something with him. Now I have the advantage, I know he is a doctor. I know he is a man of parts, fine culture and education and all that sort of thing. You see I have the advantage. If I didn't know who he was, I perhaps would size him up for that kind of a man, but I would be positive. Anyway he appeals to me here as having a fine character just like lots of men I know, and I am impressed with his wonderful kindness and all that sort of thing.

Doctor Beeler: Ladies and gentlemen, I will just say a word. I had the pleasure four years ago of meeting with you. You know my first love is photography. Once a photographer, always a photographer. I have my cameras today and do some shooting, some good and some bad. Four years ago I had the pleasure of meeting you and I am delighted today to

have the opportunity of presenting myself here and to meet some of my old friends. I am astonished to see the change, and when I see the magnificent school that the Photographers' Association has organized, I want to say that that is progress. (Applause) We had no such school in my day. We learned from the old tintype or the old wet plate where we had to pour on the silver and produce and arrange our plates. Sometimes the baby would not keep still sufficiently long and the plate would dry and we had to recoat it. You don't have that disadvantage today.

I have viewed the work here this morning and from what I have seen I should compliment the profession today on the wonderful progress and the work you have done.

The lecturer here this afternoon spoke of the lighting. I remember of Mr. Inglis coming from New York to Philadelphia and he showed me that orange effect, and how interested I was. I remember it well, and I was glad to hear him recall that instance. The lighting of those days was not this jazz lighting of today. (Applause)

I will only say one more word. I have a prize in my pocket. I understand there is a prize for those that do the best work. We used to have them in olden times, thirty years ago, for those who came out proficient according to the judges. I have with me at this time an opportunity to present the booby prize to the ones that go away dissatisfied. I have one prescription in my pocket I will give for that. (Applause)

Mr. Dworshak: What more do you want for a pose? Isn't that natural, isn't it corking? We are going to touch it up with the spot and if we don't like it we will cut it out. I think that is better without the spot. What do you say? (Applause)

Now don't touch your men any more than you have to, they don't like it. If you get down this way and touch them, they think you are going to kiss them.

I think it is a good stunt to shoot one negative blind, but sometimes I forget it. Try it, shoot the first one blind. Because the average man comes in, gracious, he would rather do anything in the world than do the stunt of having a picture taken, but his wife has driven him to it or the business firm has driven him to it, he has to have it done. The Rotary Club wants a picture because he is going to be the next president, and so on, but he hates it.

It is just the human touch that breaks the ice. If you say, "All right, let's go," and shoot one blind and then say, "There is one, nothing happened," he says, "Is that so?" Right away he feels better. The rest is easy.

Now we will take a three-quarter figure. I don't think a man's personality or anybody's personality is exhausted in just a couple of shots. Somebody said, "I only make four nega-

tives." They are the cheapest things you have in the business, your plates and films. Why not gamble in that instead of gambling in oil and copper stocks?

One of the important things is the principle of balance, two and one. The painter always has two trees and one, three and two. Remember that in posing men or ladies, get the hands in proper position. It is that principle of balance that Mr. Voiland will probably tell you about.

We are using a plain background here. In finishing these pictures I would ground blast them on the back, put in a touch of atmosphere back of the shoulder, a little over here, perhaps, back it up so as to give the third dimension, as the art critics call it, and that atmosphere and illuminosity to the background. Remember, if you try that, please don't put in any trees or any fences or anything of that sort, or lakes in the distance. A man's portrait can be so ruined by what you do in the background. A touch or accent to give it atmosphere is all you need.

I want to explain another thing. Back home I have a rim like this to slip on the lens. It is old stuff to a lot of you. Any tinsmith will make it for you. The bottom part is tin. There are a lot of holes along in the first row and a lesser number in the next, and so on. It is ideal for white draperies, for brides, for children with white dresses, for men with gray suits where you want to keep the lower part in the lower key and keep the light on the face.

Joshua Reynolds, when asked what the most important things of a portrait were, said "The eyes and the mouth. Everything else must be subordinated." He meant by that everything else must be in a lower key.

Your eye is led up to the light here, ears toned down, etc. You can't keep the eye from that soul that shines out at you.

You slip this on the front of the lens, and without any local reduction, it helps wonderfully. It is a great help. It really speeds up your studio work. You tone that down just the way you want it without any local reduction and you can shift it around. In taking a bride and groom, tone down the bride, push that over that way. It is a very simple device, but very effective. If you haven't got a Verito lens, use your regular portrait lens and slip a cap over it made out of a rim of cardboard with very fine black chiffon pasted over that and you will get the most wonderful soft focus effects.

Now I am going to shoot a film without moving that pose. You see he is posed nicely; his shoulders are in nice natural lines. Without moving him we will slip up and make a head and shoulder. We have an example of too much light here. No man wants to show his bald head. They don't want any more light

on there than they have to have. He just fairly talks in that picture. His wife will say that is the finest picture I have ever had. "I can just hear you talk; that twinkle in your eye, that lovely benign disposition shining out of your eyes! That is great. That is the most wonderful picture." That is what she will say, and here we thing it is just an ordinary picture.

Now we have his hat on and want the light lower. We don't want any more top light than we have to use. He is a patient subject. The average business man will say, "Come on, make it snappy. I have a game out at the golf club."

The top of that hat doesn't interest me a particle. It would be bad spacing to get the top of that hat in, so let's concentrate here and make a large head study, and I think it will be a crackerjack. I am making a large head and shoulder picture. Thank you very much. (Applause)

We are going to have the proofs tomorrow and will send them over to the office and I will mark the ones that I like best, and that perhaps will give you an idea of what I think.

I want a young fellow that is going to have his picture taken for his sweetheart, that is the only blooming reason he is coming in. This fellow is very diffident about it and very bashful. He says, "Mother sent me in to get a picture." You know very well, especially around Christmas, the only reason he is having a picture taken is to put in that frame for his sweetheart's desk. She has told him, "All I want for Christmas is your picture." You receptionists are making a big mistake if you don't sense that at that particular time of the year. When you are taking his order say, "Yes, you only want six of these, but you will want one nice one for your mother like this in a nice frame like that."

"Why, yes, that is a good idea. I hadn't thought about that."

All the time that is just what he wants. All he wanted was for you to suggest that, and you have sold him. What kind of a picture does he want? Not for a magazine, not for the newspaper, not a fancy pose like Rhubarb Vaseline or anything of that sort, but he wants the kind of picture that his sweetheart wants, perhaps just looking in the camera, a head and shoulder picture looking at her.

My impression of this young man is he is fair. He has light blue eyes. You will get much better results if you shoot the light in from the side. Blue is an actinic color, especially against a pink, florid complexion like a healthy young man usually has, so actinic on the plate that it is all washed out. You shoot the light in from the side and rather low, not too much from the top and you will get a much better, rounder, clearer picture, the kind that the sweetheart will like because the eyes are clear and she can read his very soul.

Please don't ever call your posing room an operating room. Say, "Come into the posing room." Don't think you have got to do your stuff in one spot like one photographer. I went to his place and he had a lot of brass tacks in the floor. I said, "What is the idea?"

"Well, you see for a certain size picture, I sit the subject here and I put the camera over here by this brass tack." That is a fine way to do to express something, isn't it? Well, that is all right perhaps in a machine-run place. That is getting down to brass tacks all right, (Laughter)

A question they always ask us is this: "Where do you want me to look?" Everybody says that. I remember one time I said on the spur of the moment to a Jew who was posing, "Look here just like you were looking at a twenty dollar gold piece."

"Oh, if it was, I wouldn't be sitting here quiet." (Laughter)

I think that is a rummy pose, maybe it is, I don't know. There is something about it that nine-tenths of the girls want when they get a picture of their sweetheart. We are burning two 1,500 lights right now. In finishing this picture we touch up that background. Always work with your background at least five or six feet away and then you won't have any halation in spite of what the film boys say.

We are going to knock them dead with this. Wait until she gets this on her table. When she gets this Christmas morning, then she will have to come in and have some, that is all. That is good business.

Now you can turn this way and fold your arms. Young fellows like this kind of a pose, it is natural, natural for any man. That is round and nice and satisfactory. If you get your shadows illuminated what more do you want?

By the way, I do use a reflector. Some fellows say, "For heaven's sake, do you still use a reflector?" I do, I think it is much softer illumination than a jazzy old big flood light that you smack in there and hit them on the jaw and hit them on the ear, and when you see the picture, all you can see is the jaw and ear.

When the fellow looks just as if that girl disappointed him in a date last night, looks entirely too serious, you have to kid him along a little bit. You know the photographer had an awful trouble with a certain woman. She was talking all the time. Finally he said, "Madam, if you want your face to show, you will have to close your mouth." (Laughter)

Now stand up. What are we going to do with this fellow? A three-quarter figure is in danger right away if you have bad wrinkles or bad lines that are not pleasing, that are not good looking, that are stiff and angular. Cut it out right away and say, "I can't do it."

There is no trouble in getting it. If you get

BACO PHOTOGRAPHIC DYES

For Photographic Operations

PACKED IN 2-OZ. TINS SENT PARCEL POST

Write for Price List

BACHMEIER & COMPANY, Inc.

Department 10. 441 W. 37th ST., NEW YORK CITY

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia



New Designs






Our
Kodak Finishers'
DELIVERY ENVELOPES

Are being used in every corner of the U. S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE.

Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

The Art Press, Adrian, Mich.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

to shooting a spot light in here and a spot light in there, you experiment and the fellow gets tired and loses his expression and by the time you are ready to shoot, he doesn't care if you take a picture or not.

Now this is the negative he is going to give to his college friends, that is the kind of stuff they want. Always give a lot of variety in your negatives, make three-quarter figures, head and shoulders. It may be a waste of plates, but it may mean an extra half dozen pictures or an extra negative. It more than pays for your plates and more than pays for all the extra trouble you have gone to. As I said, a few extra plates shot is the cheapest investment you can possibly make in the business.

Let me get a dark, bushy haired fellow. Now here is a problem. He looks more intelligent than Bill Byran. (Laughter) This is a problem that you all have in your regular daily stuff. Here is a stout man, he is bald headed. You certainly are not going to give him the broad lighting, which would be from this side. Don't do it. He is fat, you have to divide him up. You have to have light and shadow and in that way make a much more interesting picture. You have to keep the light off the bald head. You have a lot of fellows come in that are sunburned and when they take their hats off they are white up here. Gracious, that is fierce!

When a man is fat, lean him forward, so when he holds up his chin, it will take the tension off his double chin. No man wants a double chin any more than a woman does; I don't. I know if I had a picture that showed my double chin I wouldn't be pleased. For the sake of argument, I might say it is natural, but I really wouldn't be pleased with it.

When you are touching up the negative you want a little illumination back here with cotton and a little graphite, automobile graphite. Rub it in there with a little bit of cotton. Give it a dash over here in the background to fill up the empty meaningless space.

Now you certainly don't want to accentuate his fleshiness by shooting the spot light on his face this way. I love the spot light for lots of things, but when I see that it doesn't add anything to the picture, I cut it out. I don't simply feel, "Well, everybody is doing it. It is the modern thing, we have to shoot the light in there."

You see how broad that is and it calls attention to his ear. It may be roundness, but I don't like it. I don't think he would like it, but he takes it because you are supposed to be a good photographer. He takes the proofs home and his wife says, "Gee, I don't like that. What is that funny effect that made you look as though you had a toothache?" It is simply because you are accentuating that jaw of his. If he were Jack Dempsey, and you

wanted to make that bulldog expression of him, all right, put it over big. That is fine for the newspapers. Don't get this gun man stuff by leaning forward and looking out. That isn't natural. It is all right if you were taking Mike the Blood or somebody like that.

Now we don't want to make this too large, because he is already large and has a large head. He looks like a nice priest. All he needs is a gown and he would be Father O'Malley. He is frozen, we have to kid him a little bit. Look right in the gun the way you are.

Do you know I never used to understand men as much as I do now until I got around mixing with them in the Kiwanis Club and all those different organizations? You get around and learn to know these fellows and know what they are thinking about and what they are talking about and what they want. If you don't belong to one of those clubs, for heaven's sake loosen up and try to get in. You will enjoy it.

Folks, my time is away past due. It is a funny thing they didn't come out with a hook. I certainly appreciate your co-operation and the attention you have given me. As I said, we couldn't do much here, of course. If we have given you any ideas that are worth while, I will be tickled to pieces. I certainly would feel that I have done my duty. Thank you very much. (Applause)

❧

Banishing February Dullness

FRANK H. WILLIAMS

"Yes," said a particularly successful middle western photographer, "it used to be the case at our studio that business would be quite considerably off during the month of February.

"The dull business in February was due to a number of causes.

"*First.*—There are fewer wedding anniversaries and fewer birthdays in February than in any other month of the year, consequently there are fewer birthday and anniversary pictures to be taken in this month than in any other month.

"*Second.*—February is the month when the coal bills begin to hurt, and so people cut out all unnecessary expenses, which means that some of them consider that the buying of photographs can be dispensed with.

"*Third.*—February is a dull month, every way you look at it, and as it is a dull month people feel more like staying indoors and

hovering over the fire than they do like getting out and doing something, it isn't surprising that our business should have suffered a February slump in some years.

"But I want to say right now that although there are all these causes contributing to February dullness in the photographic business, our business in February stands right up with all the other months of the entire year.

"How have we been successful in banishing February dullness?

"It has been a simple matter with us. First, we have frankly admitted that unless we made special efforts at getting business during this month, our patronage would be quite considerably off. And, second, we have accordingly gone out and hustled so strenuously for new business at this time that the business has just naturally had to come to us.

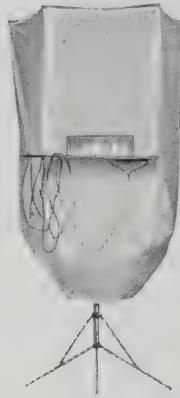
"In going after more business in February, we have used all good promotion methods that came to hand. We have sent out direct mail advertising, we have sent out canvassers to solicit business from house to house and we have used the phone extensively in trying to bring people into the studio.

"All of these methods have been helpful to us in getting business. And we have found, in soliciting business by all these various methods, that one of the sales arguments which makes the deepest impression on folks and which is, therefore, the most successful in getting more patronage for us, is to suggest to fond parents that the winter is going fast and that it would be an excellent stunt for them to bring their rosy-cheeked children to us and let us photograph them in their winter apparel.

"This thing of getting the children's pictures taken while they look so very cute all wrapped up in their winter clothes, seems to strike a particularly responsive chord in the hearts of parents, particularly young parents, and so it is a splendid help to us in getting more business and in making more money."

Better Lightings Secured

AND ALL ANNOYANCE TO PATRONS
REMOVED BY THE USE OF



Victor Portable Flash Bags

in photographing store, factory, home and office interiors — groups and banquets.

These bags thoroughly diffuse the flash. They permit of making several exposures without emptying smoke. Are simple, yet durable, in construction.

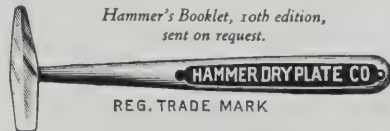
Send for complete descriptive folder

JAS. H. SMITH & SONS CO.

3544 Cottage Grove Avenue, CHICAGO

HAMMER PLATES

are coated on clear, transparent glass and can't be excelled. Light values change from month to month but speed values in HAMMER PLATES remain always uniform.



*Hammer's Booklet, 10th edition,
sent on request.*

REG. TRADE MARK

Hammer Dry Plate Company
Ohio Avenue and Miami St.
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Isn't there something in all this which will be of help to you, Mr. Photographer, in banishing any semblance of February dullness which may be evident in your business?

And, probably, too, there will be found to be a worth-while idea or so for the average photographer in the following methods used by different studios in getting more business in February, which is so often said to be one of the worst, if not the very worst, months of the entire year for the average photographic studio.

STAGES A PHOTOGRAPHIC ART EXHIBITION IN FEBRUARY

"It is my belief," said another very successful photographer, "that in February when people are sick and tired of winter and when they are longing for spring, anything that is unusual and interesting and that makes them sit up and take notice and get a new interest in things, is bound to get across well and is sure to help the photographer's business. And with this thought in mind, each year in February I stage a photographic art exhibition in my studio in which I display the most interesting examples of beautiful work that I have done during the year and in which I also show beautiful examples of amateur work by local photographers.

"To get the local amateur photographers interested in this exhibit and to get them to send in stuff for the exhibit, I always offer prizes running as high as \$10 for the most beautiful amateur exhibits in the display and the judges who award the prizes are the editors of the local newspapers, thus letting me out of any responsibility for awarding the prizes.

"This exhibition has come to be quite an institution in my city for each February and so brings a lot of people to the studio who otherwise wouldn't come. And as the result of so many people coming to the studio during the month, I get a lot of patronage which wouldn't come to the studio under ordinary circumstances in this month."

CALLS ON FORMER PATRONS DURING FEBRUARY

"Of course," said another live-wire photographer, "I'm only busy, as a general thing, about half a day each day during February. And, of course, I could spend that half day in pottering around the studio or in going to the movies or in reading or in something like that.

"In fact I did, during my first couple of years in business, fritter my time away during February in this way. But now I make all spare time in this month serve me well in bringing more business to the studio and in making more money.

"It is my plan during February to get outside at least a half of each day and during this time outside to call on former patrons of the studio, who haven't recently been giving me any patronage. When I call on these former patrons I solicit their patronage and smooth out any sore spots which may be the reason why they haven't been coming to the studio, and I put things on such a friendly basis with them that I am assured of getting their business.

"This personal solicitation not only brings in a lot of business during February which otherwise wouldn't have come, but it also makes a lot of friends for the studio and builds up the business of the establishment in the other months of the year. All of this is, of course, a splendid thing for the business but it is not the only benefit I derive from getting out and hustling for business in this way. Another splendid benefit is that the outdoor exercise puts me in splendid physical condition and I get renewed pep and enthusiasm for the every-day work of the studio."

MAKES UP AND SELLS ALBUMS CONTAINING OLD-TIME PRINTS OF PATRONS

"It is my experience," said another top-notch photographer, "that many people lose the photos they have had taken in former years. They may want to save at least one of all the photos they have had taken of themselves, but it seems to be impossible to do so.

DEFENDER



Getting the Repeat Order

It is a happy moment for any photographer when a client returns to the studio for a repeat order.

A worthy negative should be given every chance to influence another printing.

It is one of the unwritten laws of photography that the inherent richness and beauty of Artura is a factor that often influences clients to return to the studio for more prints and quite as often to bring new clients with them.

Order Artura from your dealer

DEFENDER PHOTO SUPPLY COMPANY, INC.

ROCHESTER, NEW YORK

DEFENDER

Please mention "Bulletin of Photography" when Corresponding with Advertisers

"I realize that this is the case and I also realize that many people would like to have their old-time photos. So, during February, I go through old negatives and gather together a lot of negatives of the most consistent of my patrons and make a print of each of these negatives and then put all the prints into a neat booklet and sell the booklets to these regular patrons.

"Practically all of the people to whom I show these booklets are extremely pleased with them and I don't have any trouble in the world in disposing of all of the booklets that I make up. In fact, I sometimes have so many requests for additional booklets that I am quite swamped with getting out the orders.

"Of course I have to carry a great amount of glass in storage all the time in order to be able to do this, but as this considerable quantity of old-time negatives helps me completely banish February dullness, I do not in the least mind carrying the glass, although I could dispose of it at a good price."

And all of this, it is hoped, will not only be of interest to various photographers but will also be of actual value to them in suggesting things they can do in their businesses which will bring in more patronage and make more money.

✽

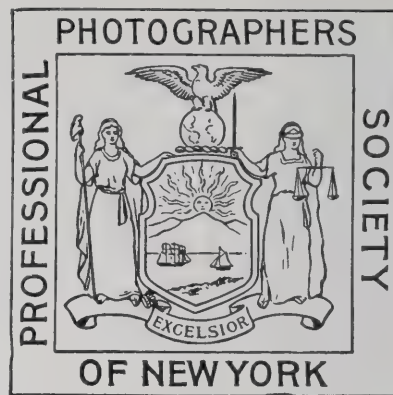
ERRATUM

On page 40, BULLETIN OF PHOTOGRAPHY for January 14, "Photography in the Tropics," in formula for development, substitute *Sulphite* for *Sulphate*.

PHOTOGRAPHERS are the only business men who pay a tax on the apparatus they require to earn their living.

The excise taxes on cameras and lenses can only be repealed by an act of Congress.

Write your Congressman about this unjust condition.



The program of the combined convention of the Professional Photographers' Society of New York and the Ontario Photographers' Association to be held in Buffalo, N. Y., on February 17, 18 and 19 at the Hotel Lafayette, offers many attractions and promises to make it a busy three days, that the convention will prove a big success.

We have the pleasure of printing an advance copy of the program and this will tell just what is to be done and who will be the instructors.

INSTRUCTORS:

In Operating—

Chas. Aylett, Toronto, Ont.
John Erickson, Erie, Pa.
J. Kennedy, Toronto, Ont.
Pirie MacDonald, New York City.
J. E. Mock, Rochester, N. Y.
Will H. Towles, Washington, D. C.

Sculptor—

Edward L. A. Pausch, Buffalo, N. Y.

Retoucher—

Frank Hasenfratz, Buffalo, N. Y.

Composition, Etc.—

Frank Scott Clark, Detroit, Mich.

TUESDAY—FIRST DAY

9.00 A. M.—Opening of Exhibition. An opportunity to view the work done by members of the Twin Societies and also a splendid loan exhibit by many of the leaders in America and abroad.

11.30 A. M.—Opening Session (Joint).

2.00 P. M.—Individual Instruction in operating. Five camera rooms in operation simultaneously.

Classes in modeling as an aid to retouching, under a sculptor of international prominence, Mr. Edward L. A. Pausch; with instruction in the actual work on the negative by skilled retouchers and etchers.

Classes in Composition, Spacing and Criticism, under Mr. Frank Scott Clark.

ANSCO

PHOTOGRAPHIC PAPERS

Professional Cyko
Enlarging Cyko

Commercial Cyko
Noko

AnSCO Proof Paper

PROFESSIONAL CYKO

One grade, for professional negatives

Plat (smooth white), Double Weight

Buff (smooth), Double Weight

Studio (semi-gloss, white), Single and Double Weight

Glossy, Single and Double Weight

COMMERCIAL CYKO

Sometimes referred to as "Amateur Cyko." Grades—**Contrast**, **Normal** and **Soft**. For amateur negatives and general commercial work.

Glossy, Single and Double Weight

Studio (semi-gloss), Single and Double Weight

ENLARGING CYKO

Two grades, **Regular** and **Contrast**

Plat, Double Weight

Buff, Double Weight

Studio, Single and Double Weight

Glossy, Single and Double Weight

NOKO

A slow contact paper for amateur finishing and commercial work. Grades, **Hard**, **Medium**, **Soft**.

A, **Semi-gloss**, Single and Double Weight

B, **Glossy**, Single and Double Weight

ANSCO PROOF PAPER

Glossy, Single Weight. Packed in gross boxes only, except 8 x 10 and 11 x 14, which are packed in half-gross boxes.

Ample stocks to meet all requirements promptly. All Ansco papers are made with the utmost care and with expert knowledge of the photographer's problems and demands. Quality, uniformity, and results are unexcelled. Let your selections be from the Ansco line next time you order.

AnSCO Photoproducts, Inc. Binghamton, N. Y.

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.		No.		No.	
1	Modern Lenses (April 1899)	43	Photographic Chemicals	94	Photographic Post Cards
2	Hand-Camera Work	45	Orthochromatic Photography	96	Leaves from an Amateur's Notebook
4	Photography Outdoors	46	Development Printing Papers	97	Photography with Small Cameras
5	Stereoscopic Photography	47	Kallitpe Process	98	Stereoscopic Photography
6	Orthochromatic Photography	48	Commercial Photography	100	Enlargements from Small Negatives
7	Platinotype Process	49	Dark-Room Dodges	102	Trimming, Mounting & Framing
8	Photography at Home	50	Studio Construction	103	Toning Bromide & Gaslight Prints
10	The "Blue Print," etc.	52	Aerial Photography	104	Night Photography
12	Retouching Negatives and Prints	53	Pictorial Principles	107	Hand Camera Work
13	Photographing Flowers and Trees	54	Outdoor Exposures	108	The Six Printing Processes
14	Street Photography	55	Architectural Photography	109	Drapery and Accessories
15	Intensification and Reduction	56	The Hurter and Driffield System	111	Photography as a Business
16	Bromide Printing & Enlarging	58	Outdoor Portraiture	117	Outdoors with the Camera
19	Photographing Children	61	Control in Pictorial Photography	119	The Optical Lantern
20	Trimming, Mounting & Framing	62	Vacation Photography	120	Marketing Photographs for Publication
21	Albumen & Plain Paper Printing	63	Photography in Advertising	123	Enlarging on Gaslight Papers
22	Gum-Bichromate Printing	64	Figure Composition	125	Pocket Camera Photography
23	Photographic Manipulation	65	Home Portraiture	127	Amateur Portraiture
24	Photographing Clouds	66	Practical Methods of Development	129	Group Photography
26	Telephotography	67	Orthochromatic Photography	131	Simplified Photography
27	Pinhole (lensless) Photography	68	Decorative Photography	132	Getting Results with Your Hand Camera
28	Seashore Photography	69	Printing-out Papers	133	Finishing Portrait Enlargements
29	Flashlight Photography	70	Advanced Pinhole Photography	138	Travel and the Camera
30	Photographing Interiors	72	Photography for Profit	139	Modern Methods of Development
31	Photographing at Night	73	Panoramic Photography	141	Home Portraiture
32	Defects in Negatives	76	The Hand-Camera & Its Use	143	Remedies for Defective Negatives
33	The Dark-Room	78	Printing Papers Compared	147	Color Photography; Instructions
34	More About Development	80	1st Book of Outdoor Photography	149	Photographic Chemistry
35	Enlarging Negatives	81	Ozobrome, Sepia & Blue Prints	150	Commercial Photography
36	Lens Facts and Helps	87	Bromide Enlarging Made Easy	165	Unconventional Portraiture
37	Film Photography	88	Defective Negatives & Remedies	166	Specialized Commercial Methods
38	Color Photography	89	Photography with Films		
39	Photographing Animals	91	Photographing Outdoor Sports		
40	Platinotype Modifications	92	Practical Orthochromatics		
42	Genre Photography	93	Development (Gaslight) Papers		

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

- 8.30 P. M.—Get-together Evening.
 Concert arranged by the Buffalo Section,
 No. 6, of the P. P. S. of N. Y., followed by
 an informal dance.

WEDNESDAY—SECOND DAY

- 9.00 A. M.—Closer Study of Exhibitions.
 10.00 A. M.—12.30 P. M.—Second Session of
 Individual Instruction—Further Study in
 Modeling, Retouching, Etching, Composition,
 etc.
 12.30 P. M.—Ladies' Luncheon, Hotel Statler.
 2.00 P. M.—Criticisms.
 3.00 P. M.—Talk by Mr. Wm. Manahan, Jr.,
 President of the Photographers' Association
 of America. Followed by Mr. John I. Hoff-
 man, formerly Secretary of P. A. of A., on
 "Business Building."
 6.30 P. M.—Banquet in ballroom of the Hotel
 Lafayette. Mr. George Personius, Toast-
 master. Speaker of the Evening—Pirie Mac-
 Donald.
 Informal Dance—Music by Hotel Lafayette
 Orchestra.

THURSDAY—THIRD DAY

- 9.00 A. M.—Further study of exhibition in the
 light of instruction received during previous
 sessions.
 10.00 A. M.—12.30 P. M.—Third Session of
 Individual Instruction and Classes. Proving
 up your gains in technique.
 2.30 P. M.—Separate Business Sessions of each
 Society. Elections of Officers.

Your Income Tax

No. 2

The exemptions under the revenue act of 1924 are \$1,000 for single persons and \$2,500 for married persons living together, and heads of families. In addition, a \$400 credit is allowed for each person dependent upon and receiving his chief support from the taxpayer, if such person is under 18 years of age or incapable of self-support because mentally or physically defective.

The normal tax rate under the revenue act of 1924 is 2 per cent on the first \$4,000 of net income in excess of the personal exemptions, credit for dependents, etc., 4 per cent on the next \$4,000, and 6 per cent on the balance. Under the preceding act the normal tax rate was 4 per cent on the first \$4,000 of net income above the exemptions and credits, and 8 per cent on the remaining net income.

The revenue act of 1924 contains a special provision for reduced taxes which did not appear in previous laws. All net income up to \$5,000 is considered "earned income." On this amount the taxpayer is entitled to a credit of 25 per cent of the amount of the tax.

For example, a taxpayer, single and without dependents, may have received in 1924 a salary of \$2,000 and from a real estate transaction a profit of \$3,000. His total net income was \$5,000. Without the benefit of the 25 per cent reduction his tax would be \$80. His actual tax is \$60. From his

Please mention "Bulletin of Photography" when Corresponding with Advertisers

net income of \$5,000 he is allowed a personal exemption of \$1,000; the tax of 2 per cent on the first \$4,000 is \$80, one-fourth of which, or \$20, may be deducted.

For the purpose of computing this credit, in no case is the earned net income considered to be in excess of \$10,000. A taxpayer may have received for the year 1924 a net income from salary of \$20,000, but the 25 per cent credit can be applied to only one-half of this amount.

AS WE HEARD IT

R. C. Blodgett, of Rochester, Ind., has opened a branch studio in Mentone, Ind.

E. H. Masters has opened a new studio at 2856½ Clifton Street, Indianapolis, Ind.

C. M. Hunsicker, of Allentown, Pa., has discontinued his studio and has associated himself with the Conrad Studio, also in Allentown.

Elmer H. Cassaday has purchased the studio of Walter L. Gray, in Memphis, Tenn. Mr. Gray, who has conducted the studio for many years, is retiring from business.

Miss Ethel H. King has sold her interest in the Parker-King studios, Middletown, Ohio, to her associate, Mrs. Grace Parker-Martin. She left on January 1st, to take charge of a studio which she has recently purchased in Minnesota.



Intelligence comes to us of the death of Mrs. Sarah J. Holden, the wife of the well-known photographer of Philadelphia, Alfred Holden, on January 11.

Mrs. Holden died suddenly, although she had suffered a long time. An operation was found necessary and peritonitis set in, but Mrs. Holden was not equal to it and she failed to rally. The funeral took place from her home, 307 Berkley Street, Germantown, Philadelphia, on Tuesday, the 13th inst.

Mrs. Holden was born in Ashton, Underline, England, and was in her sixty-ninth year. Besides her husband, Mrs. Holden leaves a daughter, Mrs. W. E. Belcher, who has a portrait studio in New York, and who has been long associated with the Woman's Federation, and a son, William H. Holden, who is also a photographer.

Our sympathy goes forth to Mr. Holden for his great loss of the loving companion of his life, and to the children for their irreparable loss of a dear mother.



The first successful transmission of photographs by wireless across the Atlantic from London to New York was effected November 30th. A new system developed by R. H. Ranger, of the Engineering Department of the Radio Corporation of America. Sixteen photographs were sent across

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.

(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.
New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

BURNET'S ESSAYS ON ART

The standard Art Book of the world. A
reprint—better than the original edition.

\$2.00; Postage, 15 cents.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

**THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED**

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS

636 Franklin Square Philadelphia

in eight hours. Preparations are being made for the transmission of moving pictures.

The public demonstration seemed something uncanny. One could see a fountain pen pluck, as it were, from space, forms and transfer them to a sheet, while the original pictures were actually 4,000 miles away.

The Radio Corporation officials declare that the all-American invention for radio transmission is a complete success.

The little machine revolved and turned, the pen moved from side to side and up and down, and in a brief quarter of an hour an unmistakable likeness of Ambassador Kellogg was apparent. Meanwhile, on a concealed cylinder, rays of light had impressed another portrait on a sensitive photographic film, making two pictures received in one transmission.

In quick succession, there followed portraits of Owen D. Young, Dawes, commission expert; Dowager Queen Alexandra of England, the Prince of Wales and Prime Minister Stanley Baldwin, as well as photographs of the finish of a relay race and the raising of a sunken steamer.

✱

Dr. Edmund Fournier d'Albe, a London physicist, by means of his invention, the optophone, is credited with perfecting the transmission of sound photographically. The instrument sorts out the notes and arranges them in proper sequence. The sound waves from any musical instrument are analyzed by a set of tuned resonators, each of which picks out its particular note and responds to no other, no matter what other sounds may be present. Each note is represented by a luminous patch on the photographic screen, and if this screen be a moving film, three patches will be drawn out in line like a musical staff.

When a note is sounded, a round or oval patch appears on the corresponding line, the width of the patch indicating its loudness, and its length its duration. The record thus obtained gives a faithful representation of the musical piece in all particulars, so that any musician may play the composition directly from the photograph.

This result is made possible by the resonators invented by Dr. Fournier d'Albe. The whole secret of the invention is in the delicate "compound tuning" of the resonators, which insures that they will respond to only one note.

The principle of the invention briefly amounts to the photographing of sound vibrations in the form of light.

Electric light is concentrated on the resonators, each of which has a small piece of mica mounted on the top, carrying a tiny mirror. When a note is struck the mica vibrates. The vibrations are reflected by the mirror attached to the mica on to a photographic film wound round a cylinder rotated by clockwork.

In action the invention is almost uncanny. The resonators are sensitive to speech as well as

Photography as a Scientific Implement

THIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

ORDER DIRECT FROM PRICE, CLOTH, \$9.00

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers

A bird and his song may put extra dollars in your pocket



PHOTOGRAPHERS have, for many years, wanted an effective device which would assist them in making child photographs. They have realized that such a device is a *necessity*, because the finished product must show the child in a natural expression—an expression that will be recognized by its mother and father—and others.

That is why many photographers have so readily welcomed this Birdie into their studios. It **moves** and **sings** in its cage for **40 seconds!** It will captivate the interest of any child—and most grown-ups as well.

Improve your photographs. Increase your business. You'll boast of satisfied customers when you have used this device. It's a Bird!

ONLY \$2²⁵ POSTPAID

SPECIAL OFFER!

This Bird, which MOVES and SINGS for 40 SECONDS, may be obtained together with a year's subscription to the BULLETIN OF PHOTOGRAPHY, America's Leading Journal for the professional photographer for **\$3.50.**

Delivered to your address every Wednesday of the year



Substantial wire cage. Size, 5x7x9½.
Moves and sings by means of a clock-work device.

DO IT NOW—

*It is a small investment
with BIG returns*

FRANK V. CHAMBERS, PUBLISHER
636 South Franklin Square, Philadelphia, Penna., U. S. A.

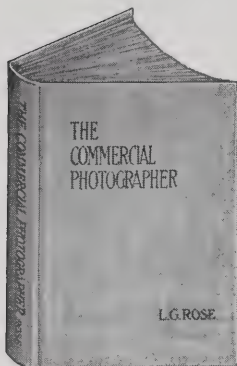
Please mention "Bulletin of Photography" when Corresponding with Advertisers

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

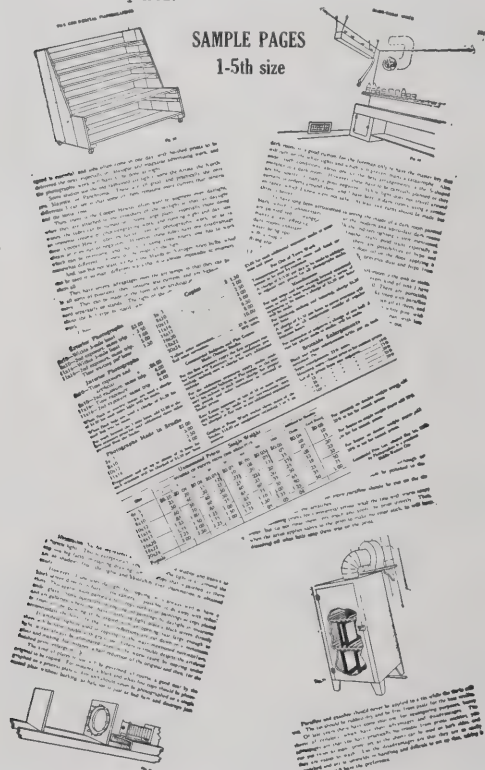
FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

music, and while Dr. Fournier d'Albe was talking the notes of his voice were dancing on the screen.

Not all the notes of his speech were reproduced, however. There were gaps when the particular note was one to which the resonators were not tuned. Later the little patches of light would start dancing about again. To reproduce every note is only a question of having enough resonators, the doctor explained.

"I see no reason," he declared, "why photographic records of speech, made on this principle, should not be entirely legible. If so, speech would be recorded for the first time in nature's own handwriting.

"The instrument might also be used for testing the transmission of sound, whether by wireless or telephone. It would also be possible to make an accurate record of the performance of an orchestra. Any false note played could be traced instantly."

Dr. Fournier d'Albe believes this invention is the stepping stone to the invention of an instrument for television, a task to which he will set himself after perfecting the present invention.

The inventor is 56 years old. During his career he has held special professorships in Trinity College, Dublin; Punjab University, Lahore, India, and in Birmingham University.

Dr. Fournier d'Albe's previous inventions include the optophone, enabling totally blind persons to read ordinary print, recognizing and locating light by means of the ear; the tonoscope, an instrument for making speech legible to totally deaf persons, and a needle trench periscope, which proved invaluable during the world war, offering a practically invisible target to enemy snipers.

The Commercial Photographers' Association of Detroit

The regular monthly meeting of The Commercial Photographers Association of Detroit, held Monday evening, January 12th, was preceded by dinner, which was served in the Officers' Dining Room, General Motors Building.

At this meeting action was taken which resulted in the affiliation of the local organization with the Photographers' Association of America.

Although several of our members recently left the city, new ones accepted at this meeting still brings our strength up to 30 active members.

Work that is being done at the present time by the Detroit Board of Commerce to combat the smoke nuisance here, was endorsed by action of the members present.

Amendments submitted, provide for the ending of our fiscal year in September instead of in February as at present. This facilitates the work of the officers in planning constructive programs for the ensuing year.

O. R. FOSTER, Secretary.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By ALFRED B. HITCHINS

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation. It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

Why Place a Limit?

FRANK FARRINGTON

A photographer may limit his business development by assuming that he can get only about so much business, and that when he has boosted his receipts up to a certain figure for the year, he has gone about as far as he can go.

The man who thinks in small figures reduces his chances of building his business up to large figures. A man does not shoot any higher than he aims. He rarely shoots so high.

Few business men, whether photographers or others, really realize just how much business is available in their communities. This is a big country and full of great possibilities. One city in this country spends a half million dollars a year for violets. We import 155,000 canaries annually. Right in your town there are more people than you think who could be induced to spend money on photographic work. And there is no

reason why you need to confine your efforts to your own town. If you can do work that is exceptionally good, you can bring people to you from a distance. In these days of easy automobile transportation, it means nothing to a family to go forty miles for shopping. We see them driving to cities seventy-five miles away just to shop for the day.

The limit of your business growth is not the number of people in your town, not even the number of favorably disposed prospects. It is your ability to produce high-class work and your ability to bring it to the attention of the available public by good advertising.

The photographer who does not investigate the possibilities of business, who simply takes it for granted that with reasonable effort he will get a maximum business, does not realize that maximum business calls for maximum effort.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

BURNET'S ESSAYS ON ART

By JOHN BURNET, F.R.S.

The standard work for beginners and
advanced workers the world over.
Adapted by every prominent
art school and teacher.

Three subjects treated in one volume:

The Education of the Eye
Practical Hints on Composition
Light and Shade

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

PHOTOGRAPHY IN COLORS

By GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2.00** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

THE CAMERA

The Photographic Journal of America

Everything that is interesting for the
amateur, professional and technical
photographer will be found in

THE CAMERA

The Magazine You Should Read

Right up-to-date.
Beautifully printed and illustrated.

\$2.00 per year

Postpaid in United States and Canada.

20 cents per copy

FRANK V. CHAMBERS

Publisher

636 Franklin Square, Philadelphia

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets
on the subject ever published in
England. Eight printings have
been made of it within six months.

The author, in this booklet, has
written in a simplified manner and
its very conciseness makes it in-
valuable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 913

Wednesday, February 4, 1925

**Price 5 Cents
\$2.00 per Year, Post Free**

CONTENTS

Editorial Notes	131
Some Controlling Factors in Portraiture	133
Association News	134
Making Your Business Interesting (Mrs. H. H. Denison)	135
Your Income Tax	136-140
Illustration by Nickolas Muray	137
Illustration by T. W. Kilmer, M. D.	138
Convention of the Ontario Society and the P. P. S. of } New York	139
Middle Atlantic States Convention	141
Untrue Statements made in the Sale of a Business } (Elton J. Buckley)	142
Adjustment of Relations	144
Border-Printing in Practice	148
Star Play or Team Work? (Frank Farrington)	150
The Due Date (Ed. F. Pittman)	151
As We Heard It	154

Editorial Notes

Our brethren of the Pacific Coast States are certainly a forward looking people, and we have only just now become more fully informed as to their manifold activities through the medium of one of our Coast exchanges.

Casually regarded by the Down Easter, Californians are supposed, when not basking in perpetual sunshine, to be engaged in shipping vast quantities of grapes and citrus fruits to us by the Panama Canal, and jealously guarding their borders against Orientals. They do all that and more. They maintain a Director of Agriculture at Sacramento whose business it is to see that no bugs of a suspicious nature invade the country from foreign parts. Horticultural

Commissioners located throughout the state are constantly on watch for pests and see to it that farmers and fruit growers are duly warned of pedatory insects. The alarm is sounded by means of photographic slides passed around among farm centers. The slides show inspectors at work on the steamers coming into Coast harbors from Honolulu and the Orient, also views of voracious insects and plant diseases that have to be intercepted. At the picture shows the commissioner makes a short address in explanation.

Speaking of bugs, we are reminded of a story told by a Philadelphia milk inspector. The Sanitary Commissioner at the City Hall had sent out a circular to country dairymen forbidding the shipping of milk into the city at a temperature higher than 60 degrees Fahr., or having more than 500,000 cultures of bacteria per cubic centimeter.

This warning produced a call from a Bucks County farmer who declared that he knew about the temperature part but "what about this bacterium?"

The Inspector: "Bacteria means bugs."

The Farmer: "Bugs is it; you'll not find a single bug in my milk; there's a can of my milk, have a look into it."

The Inspector: "The bugs you can see are

The Middle Atlantic States Convention will be held at the Benjamin Franklin Hotel, Philadelphia, Monday, Tuesday and Wednesday, March 23, 24 and 25

not the bugs meant; bacteria can only be discovered by trained experts using a microscope."

The Farmer: "Oh, them's the scientific bugs that the college dude professors write about, and it's all foolishness. The diseases they blame on our milk is all caused by bad air in the houses. Now tell me what you mean by a cubic centimeter."

The Inspector: "It is a space about the size of a dice—one of the dice you shake for the drinks with."

The Farmer: "And I mustn't have more than 500,000 scientific bugs to my milk in the space of a dice? Why, man alive, if there was 500,000 bugs of any kind in the space of a dice, there would be no room left for the milk!"

✽

The Ancient Village Oracle had a way of dropping in upon the Cub Reporter at any old hour, and taking up his time, just because he had nothing else to do and had known the embryo editor as a little shaver.

"Well, Sonny, what's the news?"

"Grand Pap, you are hard to convince; do you remember I told you all about airplanes years ago, and you wouldn't believe me? All you would say was 'Fudge!' And when I showed you one the other day, you wouldn't look twice and growled, 'there ain't no such animal?'"

The Oracle slowly loaded a seasoned cob pipe, filled it with Mechanics' Delight and lit it with a sulphur match made especially for Beezlebub.

"Sonny, you was right and I came around to apologize; I'll believe anything you say."

"Well now, Grand Pap, you are going straight, I have a little time this afternoon and I'll post you upon the very latest developments of science—ahem.

"Have you read the marked column in the *Chicago Tribune* I sent you yesterday describing sending pictures from San Francisco to Chicago on a telegraph wire?"

"Yep."

"Believe it all?"

"Sure. You haven't lied to me yet."

"Well, the same fellow that got up the Telepix for the *Chicago Tribune* has invented—" and here the Cub Reporter lowered his voice and went over to shut the door.

"Think of it, Grand Pap, he has invented a way of sending any kind of drinks you want over a telegraph wire. You can have a connection put into your barn and nobody will be the wiser. You can order beer, ale, rum, whisky, gin, brandy, champagne—anything you want."

The Cub Reporter pointed to a brand new radio outfit upon a side table.

"All you have to do is to put that head-piece on, put your mouth to the nozzle, whisper what you want, and suck."

"Gosh Almighty," whispered the Oracle, wiping his mouth with the back of his hand. "Say, Sonny, is she connected up yet?"

✽

Delano, Kern County, California isn't as big a town as some, but they have the big idea there and a slogan—"Boost Delano!"

They have a publicity campaign in motion under a full head of steam, engineered by the members of the local Chamber of Commerce.

The first thing done by the leaders of the movement was to appoint what they call their camera man, who is to photograph the town and regions round about to inform any who are unfortunate enough not to have met Delano. We can imagine that there will shortly appear an illustrated folder of ample dimensions depicting a well ordered town, attractive residences, schools, churches, the gas and electric light plant, water works and outlying plantations, while in the distance, lofty mountain ranges lift their snowy summits to the sky.

The publication, enriched with a fetching write up, will be extensively broadcasted and everybody in Delano will have a copy handy.

Slapping it with the back of his hand, the citizen will proudly say: "There is my store on the corner, the middle picture on page 6, and here is my house, corner picture

on page 9, see City Hall on the front cover and our new Union Depot on the back? Some town, what?"

There are many advantages in living in a small town, as for instance: you have no political ring to fight, no gouging transportation corporation to cuss at, no little personal shell to crawl comfortably into and bid the world to wag on without you.

However, there are compensations to be found in the less pretentious cities and towns, at least so says J. H. Darling, the eminent and active cartooner. They do say that "Ding" hasn't been away from his home town in twenty years and that you couldn't pry him out with a ten-foot steel bar.

✽

Some Controlling Factors in Portraiture

No doubt the greatest controlling factor towards success in portraiture is good expression; that is, the ability of the artist to influence the model to show in the face a pleasing and characteristic presentation of the state of mind at the moment of exposure.

Certain artists, as we all know, are specially endowed with the faculty of calling forth the frame of mind the sitter has mustered up for the occasion, but this fortunate personal possession is not a general gift of nature, or something capable of spontaneous generation by the artist, though possibly it may be latent in his make-up, needing only the stimulus to its evolution by a careful and intelligent course of training.

But, after all, good expression involves the potentiality of its existence in the model, and is, therefore (as far as the artist is concerned), largely a matter of chance. You know the proverb which tells us of the futility of trying to make a silk purse from a certain commodity not adaptable thereto.

Nevertheless, there is encouragement from the assurance that there are certain things which may be learned, certain conditions which give us control over the model, contributing to our success in securing the best possible expression, even where the model does not personally furnish the

psychological *desideratum*. Every individual before the camera for portrayal, while necessarily subject to a general treatment, always exhibits certain deviations from the normal type, indicative of individuality of temperament, which may be called into service to indicate character and individuality, despite the particular model's lack of exhibition of "the mind's discernment in the face."

These deviations, therefore, demand earnest consideration of the photographer who wants to elude the commonplace presentment in portraiture. Even a very ordinary looking face, on occasion, may present certain excellencies, the model's asset, which are worthy of emphasis by the artist to make a decided improvement in the presentation, or a feature which is excessively out of relation with others may by judicious suppression effect a like good result.

For instance, as regards abnormality in the eyes: The eye, on one side of the face, may not be in level with the eye on the other side. Here the operator must determine which side of the face is to be selected, so as to be nearer the camera than the other, so as to visually level the position of the eyes. Noses vary from symmetry to almost deformity, but here even one may minimize or completely conceal the defect by turning the head a little one way or to the other. Thin faces, angular countenances, and very full faces must be orientated, so as to show as good as possible outline of the far cheek, and if the reflector is judiciously applied, depression or hollows may be filled up and jowles suppressed to a considerable degree, and fullness of face diminished.

The position and elevation of the camera often afford potent aid in modifying congenital or acquired defects. A marked difference is apparent, according as the model is above or below an assumed level. When the model has a receding forehead and a somewhat elongated proportion below, you will find better results with the lower level of the camera. Much above the average level height of the camera greatly exagger-

ates the deformity because the forehead is thereby shortened and looks out of proportion with the rest of the face.

A high forehead and rather curtailed lower part of the face demands contrary treatment. It is common experience to see in a photograph a most unpleasant presentation of the head when turned about three-quarter view, the far eye and eyebrow turning upward and the mouth drooping. Man- age so as to have the head showing so that an imaginary line drawn in direction of the eyes and eyebrows converges towards one in the direction of the mouth, instead of show-

ing the lines divergent. Unfortunately, some otherwise excellent photographs exhibit this bad presentation.

A good plan is to study from reproduction by the painters. All the dodges are there made manifest, and you will see how a face which manifestly had defects is so manipulated that the defect is only apparent by careful scrutiny, doing really no material hurt to the portrait as a whole. The painters use devices which are never foreign to the subject, but do not advertise their skill, because their only purpose is presentation of the head at its best.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

P. A. of A. Summer School

With three successful years to its credit, the School of Photography, conducted by the P. A. of A., at Winona Lake, Indiana, has ceased to be an experiment. It has demonstrated the popular demand for a School of this character, where an intensive training may be secured at minimum expense with the very latest of studio equipment available for the personal use of the students. Coupled with this has been a definite series of lectures for the entire student body, followed by personal instruction in the different departments.

We are fortunate in having the same Trustees and the same Director for the 1925 session. With the experience they have had in administering the School heretofore, the problem of working out a program is greatly simplified and, in fact, the possibility of their again being assigned to the work has kept them alive to a continuous planning and arranging for the course to come. The

Director—none other than our old friend W. H. Towles, of Washington, D. C.—has been effervescing with prospects, the few times we have seen him during the fall and winter months, so that with formalities removed, he is all prepared to launch his prospectus.

One of the principal features to be added to the School this year is a COMMERCIAL COURSE. The School has outgrown the bounds of strictly portrait instruction and must meet the ever increasing request for a course in this specialized branch. Judging by the number of inquiries on hand for this Course, it is going to be fully as well attended as the Portrait Course. And the Commercial students need not get the idea that they will be having a "stag affair." Quite a few of our inquiries are from the ladies who have found this branch of photography more to their liking than the more temperamental branch. Specialized instruc-

tion in commercial photography will be given by an expert in this line. While Mr. Towles has his man pretty well in mind, we must withhold his name until his contract has been executed. Suffice it to say, this new course will be just as complete and thorough for the *three weeks* it is given, as experienced teachers and specialized equipment can make it. The manufacturers and dealers have already offered their generous coöperation with the same heartiness that has made the past portrait courses a success.

The Portrait Course will again include daylight and artificial light camera room work, developing, printing, retouching, each preceeded by lectures and followed up by actual departmental work by the students. Interspersed with the course lectures, will be other talks on reception room work, business methods, cost analysis, etc.

The dates for the two courses have been conveniently arranged to fit around the National Convention to be held in Cleveland, Ohio, the week of July 27th. With the Commercial Course, the three weeks immediately preceeding the convention, students can run over to Cleveland at a slight additional expense and take in the convention.

Those attending the Portrait Course, can spend the week previous at the convention.

Tuition has been fixed on a strictly cost basis at prices noted below. These are exceptionally reasonable when one considers this is the entire expense at the school. Board and lodging at Winona Lake may be obtained at special rates to the Summer School students, prices ranging from \$15 to \$30 a week. A registration fee of \$10.00 for each course will be required to insure a reservation, the balance of tuition to be paid at the school. The General Secretary, No. 722 Bond Building, Washington, D. C., has opened books for enrollment and is patiently awaiting the early arrivals. Make all checks payable to the Photographers' Association of America.

P. A. of A. Summer School

COMMERCIAL COURSE, July 6th-25th. Tuition, \$50.00.

NATIONAL CONVENTION, July 27th-31st, Cleveland, Ohio.

PORTRAIT COURSE, August 3rd-29th. Tuition, \$50.00.

(Registration fee, \$10.00 for each course.)

Making Your Business Interesting

MRS. H. H. DENISON

Sometimes one becomes so tired *in* his work that he imagines himself tired *of* it. Again, some allow their work to become so monotonous that they lose interest in it. Either condition is fatal to the greatest success. To be successful in any business, one must find that business interesting or make it so, and photography is no exception.

Photography is, in itself, less monotonous and more interesting than many other lines of business. Nevertheless, we find disheartened photographers. What is the remedy? It may be one of several things or even all of them.

New ideas always put the business "pep"

into a man, and are sure "monotony-breakers." Photographers' conventions are full of new ideas; and not mere ideas only, but thoroughly worked out ideas, ready for your personal application. No real photographer ever reached the last session of a convention without feeling the desire to get home and try out some of the new ideas for himself.

Often a visit to a fellow-photographer's studio will be rich in new ways and methods, and be a real inspiration. Should the photographer himself be the kind of a brother-photographer he should be (and you are, as well), no end of helpful ideas may be exchanged to the profit of both of you.

We have all observed how, with a child, a new toy always makes life interesting. Have you been promising yourself a new toy for some time, some new piece of furniture or some new piece of photographic apparatus? Well, if your pocketbook is not too empty, get yourself that new toy, especially if it be something to make your work easier or better.

If your pocketbook is as flat as those of some folks we happen to know—especially about taxpaying time—you will have to try the plan resorted to by some housewives. Have you ever seen a woman who had become tired of looking at the same things in the same places week after week, give the house an extra tidying up and rearrange the furniture, until it looked like a different place? And even if she is just an average human being, she has probably changed her mental attitude toward her home and her work in the change she has made.

"Go thou and do likewise," man. There are lots of little things you have been planning to do to make things a little more convenient, or the studio effect a little more pleasing. Do them, and see if things do not begin to look a bit more interesting. Then "brush up" things in general, samples, show-cases, windows and displays. This will interest the public as well as yourself—an important item in success.

But with all the "brushing up," do not forget to "brush the cobwebs from your brain." Take a few minutes every day to study something interesting along your own line of work. Read all you please outside of your business reading, but let a little time of each twenty-four hours be spent in the study of art, or better business methods, and notes of what other photographers are doing. These are, after all, the most interesting things in the world to you, and are what put the "pep" into your mind for your work.

Then for real recreation have a photographic hobby. There is always some part of the work you especially enjoy, even though the regular work leaves you but little time for it. It may be pictorial work, color

work, or any of the things of real art. Find time or take it for this hobby of yours. It will be your rest or recreation, and your indulgence of it, being along the line of your work, will add in every way to your interest and proficiency in the photographic business.

This does not mean that *all* your rest, recreation and pleasure are to be sought in your business. This would mean a too one-sided development. But the great danger today seems to lie in the fact that too many men seek all their pleasure *outside* of their business. They seem to feel it a thing to be gotten away from and put out of mind whenever possible. But the great successes in any line of work have ever been men who went into that work heart and soul.

Again let it be repeated, *to be successful in business, one must find that business interesting or make it so*, and photography is no exception.

✽

Your Income Tax

No. 3

If you are single and support in your home one or more persons closely related to you and over whom you exercise family control, you are the head of a family and entitled under the revenue act of 1924 to the same personal exemption allowed a married person, \$2,500. In addition, a taxpayer is entitled to a credit of \$400 for each person dependent upon him for chief support, if such person is either under 18 years of age or incapable of self-support because mentally or physically defective. Such dependent need not be a member of the taxpayer's household. For example, an unmarried son who supports in his home an aged mother is entitled to an exemption of \$2,500 plus the \$400 credit for a dependent, a total of \$2,900. If from choice the mother lived in another city, the son, although her chief support, would be entitled only to the \$1,000 exemption, plus the \$400 credit. The mother not living with him, he is not considered the head of a family.

An exemption as the head of a family can be claimed by only one member of a household.

The \$400 credit does not apply to the wife or husband of a taxpayer, though one may be totally dependent upon the other.

✽

If you are asking, "What's the use?" it means that you are in danger of allowing your life to become useless. The world is largely a reflection of ourselves.



"STUDY"

Nickolas Muray
New York



"CHIEF MARABABOZA"

T. W. Kilmer, M. D.
New York



"The Beehive"

—A New Idea in Conventions—

Be a real BEE and come to the "BEEHIVE."

This joint Convention of the Ontario Society of Photographers and the Professional Photographers' Society of New York is going to be the biggest, best and most instructive show ever staged.

The Place is: *Hotel Lafayette, Buffalo*

The Time is: *February 17-18-19, 1925*

The Beehive offers everyone of us the opportunity of a lifetime for scientific instruction by personal demonstration. All the fine points of your business will be dealt with by outstanding leaders in the world of photography. Just look who's going to be there—each one with a treasure chest of experience and knowledge and all anxious to give you the full benefit of it.

CHARLES AYLETT

Toronto's Prince of Portraiture, and synonymous with all that is beautiful and skillful in photography. Past President of the Ontario Society. Charlie has had experience of the broadest possible character. He has demonstrated at the International, New York State, Mid-Atlantic States, O. M. T., Pacific Coast Conventions, and at the British Congress in London, England. Cooper Hewitt Lamps will be used.

ERNEST MOCK

Rochester, N. Y., for a generation a master of photography. Old tricks are frequently better than new ones, but he knows them all. Mr. Mock is a serious worker, but he has a big heart, full of sympathy for the fellow who is anxious to learn.

PIRIE MacDONALD

Of the world, but usually doing business in New York. Wouldn't you carve a chunk off your precious bank balance to have him teach you how he makes those strong, manly, virile portraits of men? Kings, Presidents, illustrious men of all the world have turned their

heads when he said, "Look me in the eye." You may never have another opportunity of receiving personal instruction from this—the best-known photographer in all the world.

JACK KENNEDY

Of Toronto. Modest as a genius, but finally has consented to act as an instructor. We are indeed fortunate to be able to announce this, for John's splendid work is so well known to us all. We look with sincere anticipation to see how he does it. He was making photographs when many of us were kicking the clothes off the cradle, so you may honestly expect a multitude of suggestions from his rich storehouse of experience. He specializes in good portraiture only, whether of women, men or children.

JOHN ERICKSON

Of Erie, Pa., winner of the coveted Gold Cup at the twin Convention held in Asheville, N. C., last year. John is one of those wizards who knows the "hows" and "whys" of good portraiture. He can teach you how to make lightings by making shadows. It sounds difficult, but is simple as sin when you see him do it. He works a different method, but his work proves its worth.

WILL TOWLES

Of Washington, Chief Instructor of the Winona School, remembered by all the lucky ones who saw his demonstration at the Ontario Convention in 1922. He has an international reputation as a teacher of photography. If you want to improve in technique, there is no more able teacher in America.

FRANK SCOTT CLARKE

Of Detroit, known throughout America for his ability as an artist. His portraits have ever been the envy of the best men in the profession. He knows composition as well as you know your own hands, and he can impart his knowledge in so charming a manner that you will enjoy every moment of it, and you will learn why composition is so vitally important.

MR. PAUSCH

Of Buffalo, sculptor of great renown, the man who made the death mask of Ex-President McKinley. This is a new departure at the Convention. Mr. Pausch is to instruct us in the knowledge of muscular construction of the face—that we may learn how to intelligently retouch so that the represented flesh may have life and animation. This is intensely valuable information.

F. HASENFRANTZ

Of Buffalo, Retoucher, with our esteemed Howard Beech. 'Nuff said. However, if you do not know, Mr. Hasenfrantz is a retoucher

of great reputation. He will teach, not so much HOW, but WHY and WHERE to do it.

O. TITUS

Of Buffalo, a great photographer, but he is to teach etching. He is so skillful with the knife that he could etch the stingers off all the bees in this Beehive Convention—and that is some etching. It is vitally important to know how to etch, and Mr. Titus is a genius at it. He will gladly give personal instruction and will also demonstrate how to sharpen an etcher. We are going to pitch our tent beside his, because we want to know.

Doesn't that line-up just make you feel that you can't wait? Get the following necessities into your mind and you will be all set for the

"BEEHIVE CONVENTION."

Revised List of Instructors—If you have not already sent in your card, kindly mark it at once and mail to the Secretary. Mark one opposite the name you wish for your first choice, two opposite your second, and so on through the list of instructors.

Entertainment—The Entertainment Committee is working overtime and it has a real surprise in store for you.

Registration—Make registration early. Hotel Lafayette, Headquarters. Rates: Single, \$2.50-\$4.00. Double, \$4.00-\$6.00.

Immigration—Don't worry. You will have no difficulty at the border if you have your membership card.

Dues—Owners and managers of studios, \$5.00. Employees and associate members, \$2.00.

Exhibits—Last date for arrival in Toronto TUESDAY, FEBRUARY 10th, 1925. Less than three weeks away, so hurry up. Send them to Fred Micklethwaite, 243 Yonge Street, Toronto. Three prints only, light colored mounts, outside measurement 16 x 20, no frame, no glass. Prints will be sent from Toronto to Buffalo in bond and returned to owners after the Convention.

CHARLES H. CUNNINGHAM, *President*,
Hamilton, Ont.

FRED. MICKLETHWAITE, *Secretary*,
243 Yonge Street, Toronto.

Don't Forget the Place, BUFFALO, and the Date,
FEBRUARY 17th, 18th and 19th, 1925.



Free State Patrol—"Have ye yer permit on ye for dhriven' the cyar?"

Motorist—"I have that. Are ye wantin' to see ut?"

Free State Patrol—"What for would I be wantin' to see ut if ye have ut? It's if ye had ut not that I'd want a look at ut."

Your Income Tax

No. 4

The revenue act of 1924 provides that the status of a taxpayer relative to the amount of his personal exemptions shall be determined by apportionment in accordance with the number of months the taxpayer was single, married, or the head of a family. Under the preceding act the amount of the exemption to which the taxpayer was entitled was determined by his status as a single person, a married person, or the head of a family on the last day of the taxable year, December 31, if the return was made on the calendar year basis, as most are.

For example, a taxpayer married on September 30, 1924, would be entitled to an exemption of \$1,375. For the first nine months he is classified as a single man entitling him to an exemption of \$750—three-fourths of the \$1,000 exemption allowed a single person—and for the last three months he is entitled to an exemption of \$625—one-fourth of the \$2,500 exemption allowed a married person.

If on June 30, a taxpayer ceased being the head of a family—the support in one household of a relative or relatives being discontinued—he is allowed an exemption of \$1,750—one-half of the exemption of \$1,000 granted a single person plus one-half of the exemption of \$2,500 granted the head of a family. With regard to the \$400 credit for a dependent, the taxpayer's status is determined as of the last day of the taxable year. If, during the year, his support of such dependent ceased, he is not entitled to this credit.

No. 5

In making out his income tax for the year 1924 the business man, professional man, and farmer is required to use Form 1040, regardless of whether his net income was or was not in excess of \$5,000. The smaller form 1040A is used for reporting income of \$5,000 or less derived chiefly from salaries or wages.

Forms have been sent to persons who last year filed returns of income. Failure to receive a form, however, does not relieve the taxpayer from his obligation to file a return and pay the tax within the time prescribed, on or before March 15, 1925. Copies of the forms may be obtained from offices of collectors of internal revenue and branch offices. The tax may be paid in full at the time of filing the return, or in four equal instalments, due on or before March 15, June 15, September 15, and December 15.

BURNET'S ESSAYS ON ART

The standard Art Book of the world. A reprint—better than the original edition.

\$2.00; Postage, 15 cents.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

Middle Atlantic States Convention

TO BE HELD AT THE
BENJAMIN FRANKLIN HOTEL, PHILADELPHIA,
DURING THE LATTER PART OF MARCH, 1925

An Open Letter from President Turner:

To Members of the Photographers' Association of the Middle Atlantic States and those interested in the organization:

For various reasons and influences, the officers of the Middle Atlantic States Association decided in November to postpone the 1925 convention until the spring of 1926. This decision was made reluctantly, at the same time believing that it was for the best interests of the organization, because we, the members of the board, were unable to secure the support of the manufacturers and dealers who have been our mainstay in underwriting the expenses of entertainment while we have maintained a low membership fee.

However, so many protests to postponement have come in from members, who have the best interests of the association at heart, that the officers have decided, after careful consideration of the chances of success, to hold the annual convention in Philadelphia, at the new Benjamin Franklin Hotel, in March 1925, as originally agreed upon at the board meeting in September.

To delay further our annual meetings will spell disorganization for us. *Our last representative meeting was in Pittsburgh in 1922.* The following year we stepped aside for the National. In 1924, for reasons of economy and experiment, we took the convention too far from the center of membership. Shall we again let it slide? Shall we disorganize? These two questions were asked in a broadcasted statement two months ago from the President's office, with a further request that the members write the President with the simple statement: *"I would like to see the Middle Atlantic States Association continue."* Only four replies out of the possible two thousand were received. But the actual sentiment was different than this apathy would signify. As soon as the report went out that we would have no convention this year, our office was swamped with protests. Twenty-five loyal members, to whom conventions have been bread winners, have offered to contribute capital enough to put over a convention without the aid of the manufacturers. We *CAN* execute a creditable convention, with first class talent and entertainment without outside assistance. This *IS* being done by other sections, and most certainly can be done by an organization as strong as the Middle Atlantic States Association.

Details regarding the program will be forthcoming from the president's office within a few days. Get busy and send in your membership dues, \$3.00 to E. W. Brown, Treasurer, Beaver, Pa., and arrange to attend this convention. Start the boosting—you need the convention as much as it needs you.

Get some of your good pictures together so as to send them in for the exhibit. The date will be announced in a few days.

Signed, ORREN JACK TURNER, *President*
Princeton, N. J.

February 2, 1925.

Every Exposure is an Instantaneous Exposure

WHEN WORKING WITH A

VICTOR STUDIO FLASH CABINET

"The Light For All Studio Work"

thereby enabling you, without loss of time or plates, to catch desired poses and expressions.

Ask on your letterhead for a copy of "Dark Days." It gives a solution of YOUR dark-day problem.

JAMES H. SMITH & SONS CO. 3544 Cottage Grove Avenue
CHICAGO, ILLINOIS

Untrue Statements made in the Sale of a Business

I have been consulted several times recently on both sides of the question as to what representations in the sale of a business are—if untrue—false representations entitling the deceived buyer to bring criminal action against the seller, or to rescind the contract and demand his money back. It has therefore occurred to me that some discussion of the subject may be useful here. The owner of a business, who is anxious to dispose of it, is very apt, without in the least meaning to deceive or to defraud, to exaggerate its good points and conceal its bad ones. If this oversteps a certain line it becomes criminal deceit and false pretense. If it stays within the line, it either gives the party claiming to be deceived no right of action whatever, or at most gives him civil action against the seller for damages.

The rules or principles of law which I shall lay down or discuss in this article practically apply as well to one State as to another, for most of the States have laws against such false pretenses, and in those who have not they would be an offense under the common law.

By keeping one simple rule in mind almost anyone can distinguish a criminal false pretense from one criminal. If it is a misrepresentation as to an existing or a past condition, it is criminal. If a misrepresentation—or a statement which turns

out to be a misrepresentation—as to something in the future, it is not criminal, because it is then nothing more than opinion.

For instance, suppose the seller of a business tells the prospective buyer, "I have never done less than \$500 weekly business here," where he has in fact never done anything like that much, he is guilty of a criminal false pretense, because he has falsified as to an existing fact—a thing about which his knowledge must have been exact; not a mere opinion, in other words.

But if he says, "I am confident you can do \$500 here," and the buyer buys in that belief, but never does over \$300, there is no false representation under the law, because he merely expressed an opinion.

Also if he says, "My profits have been so much," whereas they have been much less, he is criminally responsible. Not so if he says, "I feel sure *yours* will be so much."

Furthermore, to be false representation, the statement must have been known to be false by the maker, it must be material, it must have been made with the intent to deceive, and must have been relied upon by the buyer. If the seller said, "I have never burned over \$5 worth of electricity in any one month," whereas he had averaged \$7.50, that would not be considered a criminal false representation, because while it meets all the other requirements it is not material.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

"I paid \$5,000 for this business only a year ago, and it is worth more today," made as an inducement to pay the seller's asking price, is—if the speaker paid only \$4,000—a mixture of false representation and opinion. Criminal responsibility arises from the claim as to the \$5,000, but not as to that of present value.

There is, for example, a Pennsylvania case which holds that the seller of a refreshment privilege who attempted to get \$50 for it on the plea that somebody else had offered \$75, whereas no such offer had been made, was guilty of false pretense, since his object had been to deceive. Other cases show that there is a difference between statements such as "I have had an offer of so much," and "I can get so much any time." The first, being definite, is false pretense if untrue, while the other is mere opinion.

So if a man gives false reasons for selling out, he may be guilty. For instance, if he represents that the business is worthy in every way, but that he wishes to sell it because of the serious illness of his wife, necessitating removal from the State, he is criminally responsible if his actual reason was that the business was run down, and that no store had ever succeeded at that particular location.

"All these fixtures are paid for," is a false pretense, where as a matter of fact the counters and the cash register were bought on installments and considerable was still due on them. In this case, however, it would probably be held a false pretense only as to the amount represented by the deceit; for instance, if \$400 was still owing on the fixtures. If this was the only misrepresentation the buyer would probably not be allowed to rescind on the entire proposition.

In one case the seller of a business apparently enhanced its value by the statement that the promoters of a new industry, employing 1,000 men, "had decided" to bring it to the town. Although this referred in part to something in the future,



Features Full of Angles

Securing an artistic portrait with certain types of faces, without sacrificing the likeness and personality of the sitter, is a delicate problem that calls for

HYPERION

Diffusion Portrait Lens f4

This remarkable lens renders harsh lines and angles softly subdued and subtly rounded. No "flare," no "mushiness."

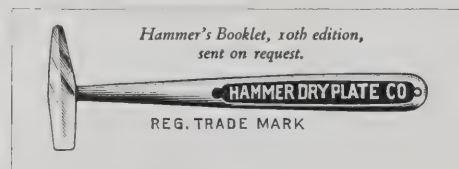
*Trying out a Gundlach lens costs nothing.
Ask your dealer, or write to*

GUNDLACH-MANHATTAN OPTICAL CO.

841 Clinton So. Rochester, N. Y.

HAMMER PLATES

coated on clear, transparent glass and rich in silver of the finest grade, hold the record of efficiency the world over.



HAMMER DRY PLATE COMPANY
Ohio Avenue and Miami Street
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

the "had decided" made it a representation of an existent fact.

In another case a representation that a new industry "was coming," was held not criminally false.

In still another case the seller said, "If you will buy this business I will personally go among the customers with you and introduce you." He failed to keep his word, and the buyer attempted to rescind on the ground of false pretense. The court ruled that it was not false pretense, but a mere promise.

An important factor in all these cases is the facility which the buyer has for finding out in advance whether the representation is false. In one case the seller represented that so much business had been done, and said, "There are the books; look at them for yourself." The books would have shown that the business was much less than represented, but the buyer did not examine them. The court held that he had no action; he had been negligent in failing to use the means at hand for his own protection.

But if the seller had used any pretext or subterfuge to keep the buyer from making the examination which would have proven the statements false, the failure to make it is then not negligence.

Where there is actual false representation, the party deceived can have the guilty party arrested, and can also call the bargain off and recover his money in a civil action.

(Copyright by Elton J. Buckley)

✽

Photographs speak all languages and talk to all ages.

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

Adjustment of Relations

Instructors in photographic practice lay particular stress upon the importance of giving adequate exposure, and the insistence of the observance of such injunction should be complied with, if for nothing else than for the labor saved thereby.

Caution must be taken against implicit dependence upon the assertion that the sensitive plate, employed for negative production, possesses latitude in exposure permitting of some considerable liberation in exposure without risk of effecting the integrity of the negative, by reason of the adjustment possible in the process of development.

It would be folly to try to gainsay the value of the factor of adequate exposure or of the prime importance of management of illumination in securing correct balance of light and shade distribution on the subject photographed. The wise photographer lays all this to heart and tries conscientiously to observe it in practice, but withal he appreciates the fact of the possibility of intrusion of accident, where mistake may be made in giving exposure, and the need of all the resources available for correction. He then finds that the recommended means of adjustment of conditions puts him in position to make practically a negative as well endowed as one had from a correctly exposed plate.

And more than this, he knows that even when the illumination has not been such as insures harmony of relation of light and shade, he need not condemn such an exposure to the discard, but may, if equipped with the necessary skill in the development of the plate (other things being equal), have successful issue.

We do not make here this confession of our lack of implicit faith in the commandments of the photographic decalogue, to encourage or even sanction carelessness, either in exposure or illumination, because we fervently believe in the importance of strict compliance with all such injunctions. We merely want to call attention to the

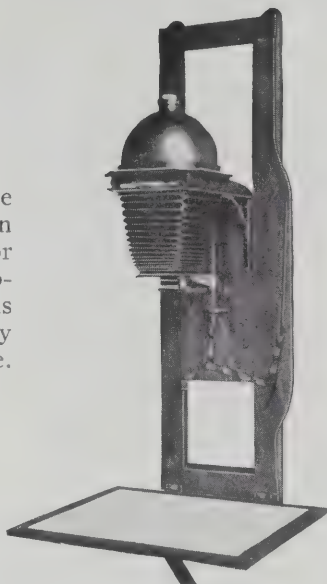
SOME WORTH-WHILE FEATURES:

- Projects six diameters.
- Takes no floor space.
- Special $f4.5$ lens.
- 400-watt lamp.
- Occupies only 32 inches in width wall space.
- Independent focusing feature; this enables the operator to take out the regular lens and put in any short focus lens for making reductions or lantern slides. In using any lens but the one supplied with the outfit, it would be necessary to focus by hand (the old way), this can be done easily and requires very little time to make the change.

At your dealer

WRITE US FOR DESCRIPTIVE CIRCULAR

THE CALLIER ENLARGER BRUSH, COLORADO



saving grace vouchsafed by development which redeems the errors of the negative's first estate.

Let us consider for a moment the potentiality of the development.

Want of discriminatory judgment in application of developer may undo what has been successfully achieved in the scheme of illumination; the expectation of the artist of realization of the beauty of light and shade he lovingly observed at the time of exposure may be completely dissipated. Even with a harmonious method of illumination radical improvements may be effected by control of the evolution of the picture.

Think of the factors imminent in influence upon the character of the negative in its making, temperature of air, temperature of solution, content of alkali, more or less resistance in condition of the gelatine vehicle of sensitive agent, quantity of restrainer, character of color of deposit according to developer agent, density of

deposit, effect of strength of developer as operative in concentration or dilution of developer and others, all having some determining power conditioning final result.

The experienced worker is cognizant of unexpected phenomena when he uses plates with which he is not familiar. The unexpected is apt to happen, because some factor is involved with which he has not been accustomed to tackle.

What is the summation of the whole matter? Simply this: Development is the factor which dare not be trifled with. What Dr. Herman Vogel said is photographic gospel: "You can teach anyone to make a plate, but it takes an artist to develop the plate."

⌘

Two Irishmen watching Shriners' parade:

"Who are those fellows, Mike?"

"They're Shriners."

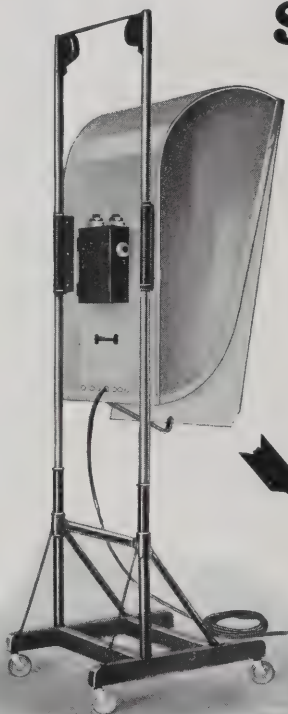
"And what are Shriners?"

"Why they're Masons."

"Sure and what the devil do they want now? They're gettin' \$18 a day."

Please mention "Bulletin of Photography" when Corresponding with Advertisers

The silent light with sparkling quality



The Halldorson Electric Studio Lamp has just the right quality to give roundness and sparkle to the picture.

It gives a softness that is unsurpassed by any other light, yet the negatives made with it are snappy and brilliant, yielding prints rich in interesting high-lights.

Best of all, it gives this marvelously effective photographic light without any disturbing effects upon the sitter. It is silent, non-sputtering, odorless, and is like a breath of sunshine in the agreeable reaction it produces on the customer.

It will bring you good will, good pictures, and good business.

\$135.00

Without Globes

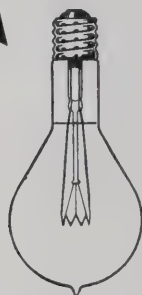
HALLDORSON

Electric Studio Lamp

Send for attractive illustrated folder today

THE HALLDORSON COMPANY
1776 Wilson Avenue **CHICAGO**

*Uses Photo Blue
Globes*

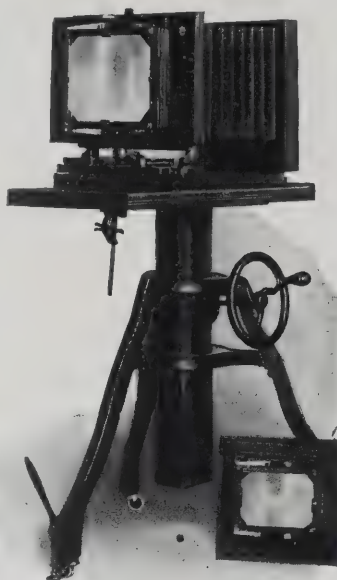


THE SILENT LIGHT

Century Studio Outfit No. 4A

*A Good Outfit
at a reasonable price*

THE No. 4A OUTFIT is our answer to the demand for an outfit to use in small studios or in cramped quarters where long focus lenses are impractical. The bellows draw is 22 inches, which, while less than on our larger models assures correct perspective and proportions. By means of its sliding ground glass carriage an 8x10 or two 5x8 exposures may be made on film or plates. Regular equipment also includes one 8x10-5x7 Reversible Adapter Back with one 8x10 and one 5x7 Eastman Film or Plate Holder. The No. 4A Century Studio Stand is part of this outfit. It is a very simple, strong and durable stand.



Look over the No. 4A at your Stockhouse

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK

WATER COLORS

OIL PAINTINGS

OIL EFFECTS

ART PRINTS

ASTRO TONES

GUM PRINTS

PORCELAIN MINIATURES

IVORIES

Write for price list No. 8.

Consult Blue List No. 2 on Specialty Work for your
Amateur Trade.

BLUM'S PHOTO ART SHOP, Inc.

1021 North Wells Street

CHICAGO

HIGGINS' DRAWING INK

PHOTOGRAPHERS will find the many brilliant colors of Higgins' Drawing Ink listed below, invaluable for photographic signatures, indexing negatives, prints and mountings and for airbrush and photo retouching work.

First created in 1880 by Mr. Chas. M. Higgins, this drawing ink has remained unsurpassed in its field—a guarantee, always, of quality and uniformity.

COLORS—All Waterproof

CARMINE	GREEN	BROWN
BRICK RED	BLUE	SCARLET
ORANGE	VERMILION	YELLOW
VIOLET	INDIGO	WHITE

Blacks:

General (Soluble)—For fine line work.
Waterproof—For working drawings.

Sold at all the
better photo supply shops

Made only by

CHAS. M. HIGGINS & CO.

271 Ninth Street, Brooklyn, N. Y.

CHICAGO

LONDON



Border-Printing in Practice

Amongst the high-class professionals there seems to be a revival of border-printed portraits, and there is no doubt that a well turned-out portrait printed on a development paper and surrounded by a neat and unobtrusive border-tint has a dignified appearance, especially when printed on paper considerably larger than the negative size.

"Very crude indeed," would be a true description of some of the borders used. One sees badly-cut ovals, uneven tints, and some with patchy borders, giving a granular and irritating effect, especially when parts are fuzzy. All things considered, there is nothing to beat the plain tint printed through fine matt celluloid so as to obtain a practically grainless tint. Fantastic designs that "shout at you" should be avoided.

The depth of printing is most important; in most cases it is best to print the border lightly, so that it shows a light grey tint. Darkly printed borders give a funeral and heavy effect which is rarely suitable. Some of the American-made border-printers are designed to give a clear, sharp, tint which fits or registers sharply into the masked picture, thus giving a hard, stiff, and artificial effect which is quite unsuitable for high-class portraits.

The best tinters are designed so that the negative is placed on top of the mask opening part, thus giving a soft diffused edge which merges imperceptibly into the border tint. If portrait film is used, it is necessary to fasten a piece of clear glass on top of the mask opening, and fasten the film to that. This soft edge is most essential, but in obtaining it we introduce a difficulty. If the negative is, say, half-plate size and the mask opening, say, $6\frac{1}{4} \times 4\frac{1}{2}$, there is a risk of light creeping through the clear-glass rebate of the negative and causing a dark line to appear on the part to be occupied by the tint. This can be minimized by blocking out the rebates on the negative, or by fixing over the masked opening a fly-leaf of thin opaque

paper cut with an opening one-eighth of an inch larger all around, the negative being slipped under this. The trouble seldom occurs if the mask opening is somewhat smaller than $6\frac{1}{4} \times 4\frac{1}{2}$, the best size being $5\frac{3}{4} \times 4$ for half-plate and $7\frac{3}{4} \times 5\frac{3}{4}$ for whole-plate.

Now as to the vexed question of registration. A properly-made border-printing set will give perfect results without waste provided certain precautions are taken. The feeding stops or marks are fixed at right-angles, but, unfortunately, the sensitive paper is seldom cut to true right-angles, and it becomes impossible to "feed" the paper flush to the two sides. If, however, the paper is fed flush to the left side feed, and the top of the paper allowed to touch the top feed, *where it will*, when exposing both the negative and tinter, there will be no errors in registration. There should be no dark or white lines where the picture joins the border, excepting those which are produced on prints made from a negative with a very light background. The feed marks should be made from thin cardboard so that the printing paper can be butted flush to the edges. Pencil lines or thin white paper feeds are not satisfactory.

Some border-printers are made to give, say, a grey tint around the picture and a darker tint on the outside of the grey tint. In printing these we get a lesson in the scale of gradation of development papers. If we are using a chloro-bromide or soft paper there will not be a great deal of contrast between the two greys, but if we have to use a vigorous grade of paper there will, of course, be much more contrast between the two greys. This is a point which seems trivial, but is one that is often overlooked.

Another point worthy of consideration is that the exposure of the border part is not always the same, even when using the same paper and light, especially with the warm-black papers. We may have given a somewhat generous exposure to the negative part in order to soften the portrait slightly, or to get warm-black color or chloro-bromide, and as in each of these cases the times of devel-

EMIL PINKAU & Co.

AKTIEN-GESELLSCHAFT

LEIPZIG (Germany)

Leading and oldest established factory
for Picture Post Cards supplies

VIEW POST CARDS

in Collotype, Colored Collotype, Photo-
gravure, Photochrome, Photocolor,
Bromide, and all other styles.

Save 25% to 60%

ON SLIGHTLY USED

GRAFLEX, CIRKUT, VIEW
and AMATEUR CAMERAS



Our Bargain Book
and Catalog con-
tains things that
the professional
and amateur pho-
tographer needs.

SEND AT ONCE
FOR YOUR COPY

You will find the most up-to-the-minute Cameras, Lenses and supplies of every description, both used and new, listed therein at startlingly reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY
112-M, South Wabash Ave., CHICAGO, ILL.

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.
(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products
75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.

New York
Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

opment are affected, it is obvious that a standard time of exposure of the tint might give us a border of the wrong depth. Trial and error is the most satisfactory method.

Printers who regularly use border-printing know how important it is to see that the developed prints are completely immersed in the fixing-bath and at once turned over and over. Failure to do this will result in patchiness of the border.—AURA in *The British Journal of Photography*.

✱

Star Play or Team Work?

FRANK FARRINGTON

The star player may be the most valuable man on the team—and he may not be. It all depends.

You have known of star players being taken out of the game and you may have seen them "canned" for good because they got to thinking more about their star plays than about the success of the team, the winning of games.

When a man gets to where he cares more about making a star play than about seeing his team win, or seeing plays carried out as the captain or coach directs, then he might better be replaced with a less brilliant but a better co-operating player.

This is what Kipling says about it:

"The game is more than the player of the game,

And the ship is more than the crew."

It is that way in business.

If you are a part of a studio organization, and I don't care whether you are the lowest salaried employee or the head of the outfit, if you will not play the game, work for the success of the business as a whole rather than for your own individual, selfish advancement, the business will be helped by putting a team worker in your place.

It is not always possible for the individual employee to see just why he should not go ahead and do the bright, clever or ingenious thing he thinks of and believes he can carry through alone. The better man may think

it a mistake not to let him try for a long hit instead of bunting. He might make a home run, he thinks. He might, but he must remember that the captain is figuring on what the average proves is most likely to work successfully. And the head of a photographic studio has to follow the method he knows is most likely to achieve success in the long run.

It pays to play the game in accordance with instructions, even at the occasional sacrifice of individual record.



The Due Date

What is the Difference Between a Note Given at a Bank and a Purchase Made on Open Account?

ED. F. PITTMAN

Frank Rand, President of the International Shoe Company—a concern which had a volume of one hundred million dollars last year—said in a speech in Dallas recently that 97 per cent of the business of the world is done on credit and therefore when a man abuses his credit, he abuses himself, because it gets back to him sooner or later—usually sooner.

This gives rise to the following question:

"What is the difference between a note given at a bank, due at a certain time, and a purchase made from a merchant, on open account, due at a certain time?"

They are both promises to pay at specified times; each is given for a consideration. One is given for money and the other is given for merchandise that has been bought with money. The bank loans us money and charges a profit; the merchant sells us needed commodities on which he charges a profit.

Now why should one be considered a more serious obligation than the other? Certainly not because a merchant makes more profit than the banker. It is a well-known fact that banks make more money than merchants do. Surely it is not because one is a more valid debt or obligation than the other, because, after all, money is merely a medium for measuring the value of merchandise. So, if there is a difference here, it must be in favor of the merchant.

Is it because we have to sign our name to a note at the bank and we don't when we make a purchase at a store?

But, as a matter of fact, there is no difference at all in the strength of the obligation, though while the most of us watch for the due dates on our maturities at the bank, few of us indeed are interested especially in our maturities at the stores which furnish us our meal tickets, the clothes that we wear and the shelter over our heads.

Why will many of us resent a demand for payment of our accounts that are past due, and take

Platinotype, Palladiotype, Satista

These papers continue to give the greatest pleasure to those who use them, and, during 1925, we expect an increased demand for them. The warm black tone of Palladiotype and wonderful strength and vigor of the prints captivate everybody.

Photographers should send us a few negatives for trial orders. We have a new principle in Electric light printing, and can take care of everything sent us.

We also make the finest possible enlargements and contact prints on bromide and chloride papers, finishing in water colors, oil, crayon, etc.

All lists mailed on request

WILLIS & CLEMENTS, Inc.
604 Arch Street - - Philadelphia, Pa.

Photographic Facts and Formulas

By E. J. WALL
F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE \$4⁰⁰ PER COPY

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia, Pa.

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.		No.		No.	
1	Modern Lenses (April 1899)	48	Commercial Photography	97	Photography with Small Cameras
3	Hand-Camera Work	50	Studio Construction	98	Stereoscopic Photography
4	Photography Outdoors	52	Aerial Photography	100	Enlargements from Small Negatives
5	Stereoscopic Photography	53	Pictorial Principles	102	Trimming, Mounting & Framing
6	Orthochromatic Photography	54	Outdoor Exposures	103	Toning Bromide & Gaslight Prints
7	Platinotype Process	55	Architectural Photography	108	The Six Printing Processes
8	Photography at Home	56	The Hurter and Driffield System	109	Drapery and Accessories
10	The "Blue Print," etc.	58	Outdoor Portraiture	111	Photography as a Business
12	Retouching Negatives and Prints	61	Control in Pictorial Photography	115	Platinum Printing, 40c
13	Photographing Flowers and Trees	62	Vacation Photography	119	The Optical Lantern
14	Street Photography	63	Photography in Advertising	120	Marketing Photographs for Publication
15	Intensification and Reduction	64	Figure Composition	123	Enlarging on Gaslight Papers
16	Bromide Printing & Enlarging	65	Home Portraiture	125	Pocket Camera Photography
20	Trimming, Mounting & Framing	67	Orthochromatic Photography	127	Amateur Portraiture
21	Albumen & Plain Paper Printing	68	Decorative Photography	131	Simplified Photography
23	Photographic Manipulation	69	Printing-out Papers	132	Getting Results with Your Hand Camera
26	Telephotography	70	Advanced Pinhole Photography	133	Finishing Portrait Enlargements
27	Pinhole (lensless) Photography	72	Photography for Profit	138	Travel and the Camera
28	Seashore Photography	73	Panoramic Photography	139	Modern Methods of Development
29	Flashlight Photography	76	The Hand-Camera & Its Use	142	Profitable Processes, 40c
30	Photographing Interiors	78	Printing Papers Compared	143	Remedies for Defective Negatives
31	Photographing at Night	80	1st Book of Outdoor Photography	145	Failures—and Why; in Negative Making
32	Defects in Negatives	81	Ozobrome, Sepia & Blue Prints	146	Success with the Pocket Camera
33	The Dark-Room	85	Photography with Flashlight	148	Failures—and Why; Printing & Enlarging
34	More About Development	87	Bromide Enlarging Made Easy	149	Photographic Chemistry
35	Enlarging Negatives	88	Defective Negatives & Remedies	165	Unconventional Portraiture
36	Lens Facts and Helps	89	Photography with Films	166	Specialized Commercial Methods
37	Film Photography	91	Photographing Outdoor Sports		
39	Photographing Animals	92	Practical Orthochromatics		
40	Platinotype Modifications	93	Development (Gaslight) Papers		
42	Genre Photography	94	Photographic Post Cards		
45	Orthochromatic Photography	96	Leaves from an Amateur's Notebook		
46	Development Printing Papers				
47	Kallitype Process				

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

BIND your copies of

**BULLETIN OF
PHOTOGRAPHY**

in the only perfect way

THE only Magazine Binder that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating



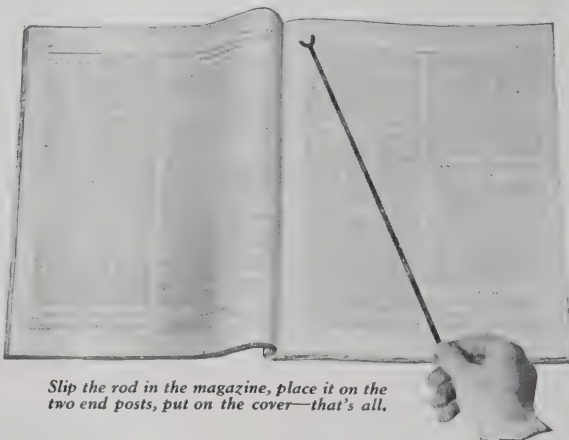
Over 2,000 sold and never a complaint.

same. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially

bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.

❑ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

❑ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.



Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all.

Price \$1.75, Postpaid

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers



as a matter of course the most peremptory demand from the bank even before our notes mature? There must be a good reason for this; or, at least, many of us must think there is some good reason.

Let's see if we can figure it out. Is it our fault—or the merchant's? Or is it the banker who is wrong in demanding his money when it is due?

"Habit" is a powerful force in our lives. I know a merchant in Dallas—have traded with him regularly for twenty-five years—who, when the first of the month comes around, wants his money. When the 10th of the month arrives, he must have it and lets us know it in no uncertain phrases. He is the best merchant in his line I have ever seen. He carries good goods, sells them at reasonable prices—and collects for them almost to the penny. Sometimes he rubs us the wrong way in pressing his collections, but we all trade with him and his losses are virtually nothing.

There is a lesson here for every merchant, and for every jobber. We merchants have been largely at fault and have brought the malady of hard collections on ourselves. We have supplicated rather than demanded what was due us. We are a scarey bunch, we merchants. We are afraid we will lose a customer when just the reverse is true. If we will demand our rights in a courteous way, we will be respected, and the respect of our trade is the greatest asset we can hope to have.

To illustrate my point: Go to your records and run over the list of those who use you. The most of them, you will find, are of the class known as "the well-to-do," more than of the poorer ones, and we are afraid to demand payment; afraid we will lose their patronage.

No man's account is worth anything if he does not pay his bills, and any customer's value as a customer decreases in arithmetical proportion as his account runs beyond the due date, remaining unpaid.

It is unfair to the customer to allow him to run behind, because he soon piles up a lot of debts which discourage him. It is much easier to pay a \$50.00 account each month than it is to pay \$150.00 every three months, or \$600.00 at the end of the year. A slow payer must do a lot more financing than a prompt payer, and besides he is encouraged to be more careless in buying. In fact, there are hundreds of reasons why the merchant should demand his money when due, and rare indeed is it when exceptions should be made.

I wonder when we merchants will get a little starch in our backbones and demand our rights?

BACO PHOTOGRAPHIC DYES

For Photographic Operations

PACKED IN 2-OZ. TINS—SENT PARCEL POST

Write for Price List

BACHMEIER & COMPANY, Inc.

Department 10. 441 W. 37th ST., NEW YORK CITY

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN



GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.
317 C East 34th Street - - New York City

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book, published in 1922, of 310 pages, profusely illustrated and descriptive of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

Our stock is limited, so if you want a copy of this fourth edition, send your order at once.

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

BURNET'S ESSAYS ON ART

By JOHN BURNET, F.R.S.

The standard work for beginners and advanced workers the world over.

Adapted by every prominent art school and teacher.

Three subjects treated in one volume:

The Education of the Eye
Practical Hints on Composition
Light and Shade

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

AS WE HEARD IT

R. B. Stewart, of Sedalia, has opened a studio in Warsaw, Mo.

Mrs. H. E. Pittaway, of Fort Stockton, Texas, has disposed of her studio and has gone out of business.

M. K. Murakani, formerly of Seattle, Wash., has opened a studio at 212 West Sixth street, San Pedro, Calif.

Adolph Zamsky, formerly of Chisholm, purchased the Ely Photo Studio, Ely, Minn., and took immediate charge.

William C. Kammerer, aged 59 years, died on January 4th, at his home, 5140 Woodworth street, Pittsburgh, Pa. Mr. Kammerer leaves his widow, two sons and three daughters.

William Charron, well-known photographer of Ottawa, Ontario, died on December 20, at his home, 42 Baird street. Mr. Charron is survived by six sons and three daughters.

Miss Alice Spencer, of Carthage, Mo., formerly of Lexington, Mo., has again taken over the studio she formerly owned here, which recently has been operated by H. L. Lueders.

W. F. Russell, formerly of Manson, Iowa, has moved to Boyne City, Mich., where he has opened a studio. This change leaves Manson, Iowa, without any photographer and they have a splendidly equipped studio in a good location.

✽

A pleasant anniversary reminder reached us the other day from the Sprague-Hathaway Studios, at West Somerville, Mass., in the shape of a beautifully hand-carved framed calendar and with the announcement that the firm celebrated its fiftieth year in business on December 13th, 1924. Golden anniversaries are rare—hence we congratulate the firm.

✽

Newly elected officers of the East Bay Commercial Photographers' Club, of Oakland, Calif., are directing the activities of the organization following installation ceremonies held at a dinner on January 8. The new officers are: Ford E. Samuel, president; William Blewett, vice-president, and R. B. Bird, secretary-treasurer.

William L. Miller, managing director of the Oakland Chamber of Commerce, addressed the club.

✽

When we go out in the winter, in very cold weather, when the ground is slippery, if we walk too carefully and fearfully it is much more difficult than if we start out boldly, without thinking of the wind that is blowing or the snow that is falling.

So we ought to be ready to bear courageously the little troubles of each day, and if we do not fear them they will seem much smaller and easier to meet.

The Science and Practice of Photographic Printing

304
Pages

By Lloyd I. Snodgrass, B.S.
Department of Printing and
Finishing, Illinois College of
Photography

53
Illustrations

Bound
in Cloth

\$3.00
Postpaid



A concise, readable book of practical information, not too technical for the amateur, yet comprehensive enough to be of real value to the professional. It includes formulas and definite working directions for all the more common printing processes, together with a clear, scientific explanation of the underlying principles.

For the photographer who wants to know not only HOW but WHY.

ORDER FROM FRANK V. CHAMBERS
636 South Franklin Square - Philadelphia

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

606 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 914

Wednesday, February 11, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	163
Middle Atlantic States Convention	164-171
Vitality in Repose	165
Association News	166
"Child Photography" (Walter Scott Shinn)	167
Illustration by J. H. McKinley	168
As We Heard It	183
Northeast Iowa Photographers' Club	183
Northern Colorado Photographers' Association	183
Fox River Photographers' Association	185
Your Income Tax	185
Classified Advertisements	187

Editorial Notes

In an address recently made by the Secretary of the Pacific Engravers' Association of Canada, it was pointed out that illustration is first aid to salesmanship.

The interesting statement was made that in a recent issue of one of the best known American periodicals, 97 per cent. of the advertisements were illustrated. The secretary went on to say that the right use of illustration by pictures is the greatest force that can be put into an advertisement.

We quite agree with this speaker in his view, that even to the casual eye "the goods" are likely to be graded by the quality of the illustrations in an advertisement and hence that haggling over costs by the buyer

of photo engraving is not the best way to produce results.

✽

It is fortunate that the supply of silver is not in danger of exhaustion, as seems the inevitable fate of the majority of useful metals employed in the arts and sciences. Silver is the noble companion of gold in the standards of value, but it may be looked upon as plebeian among the metals which contribute to civilization. It is of comparatively little importance technically, except in photography where it occupies a pre-eminent position as the most sensitive substance to the influence of light. This alone advances it to a position of supreme importance when we consider what photography has effected in all the various provinces of social activity and the domain of culture and refinement. Just think, the movie would be impossible without it, to mention no other applications. The United States is rich in silver deposits. It produces one-third the world's supply, Mexico comes next, Canada following third.

✽

The inherent natural faculty for appreciation of the beautiful, inclines many women to find outlet for its expression in pictorial work by the camera. Indeed, it was a woman, Mrs. Cameron, of England, who

first braved the storm of opposition against her attack on the conventional photographic portraiture of her day and set up a professional studio for portrait work on lines of painters' art. And she firmly established her innovation, constraining many to follow in her wake.

Photography, while necessitating training along technical lines to insure excellency, does not demand strenuous education, entailed by instruction in painting, and hence it opens an opportunity to many who have been denied the means of instruction imposed upon the painter, without hampering exploitation of artistic taste and feeling.

This is the cause of the influx of woman artists to professional photography. One of the exponents of pictorial photography as a business is Miss Clara E. Sipprell, who is at present installed in New York City and who has a cultured clientele. All her energies have been devoted to her work, and the result is phenomenal success. It is a subject she delights in and her work is an index of her appreciation of what is beautiful. She puts her work where it may be seen of men, and it has a drawing power because of its individuality. Mrs. Sipprell wisely supervises all her work; in fact, does considerable herself.

The Middle Atlantic States Convention, to be held in the New Benjamin Franklin Hotel, Philadelphia, March 23, 24 and 25.

An enthusiastic meeting of the board of the Photographers' Association of the Middle Atlantic States was held in the Benjamin Franklin Hotel, Philadelphia, on February 8th, to arrange the program and plans for the forthcoming Middle Atlantic States Convention to be held in the ballroom of the above new hotel on Monday, Tuesday and Wednesday, March 23, 24 and 25, 1925. Among the twenty-four in attendance were Orren Jack Turner, Princeton, N. J., president; E. W. Brown, Beaver, Pa., treasurer; J. J. Flaherty, Pittsburgh, treasurer; James Scott, Baltimore, Chairman Commercial Section; U. Grant Channell, Orange, N. J.; John Sherman, Newark, N. J.; Grant Leet, Washington, D. C., vice-president for D. C.; Noel Paton, Fayetteville, N. C., vice-president for North Carolina; Geo. A. Wonfor, Camden, N. J., vice-president for New Jersey; Will H. Towles and Geo. W. Harris, Washington, D. C.; Ryland W. Phillips, Elias Goldensky, Geo. Berry, Richard T. Dooner, H. Gainer, Harry C. Grafton, Frank V. Chambers, of the BULLETIN OF PHOTOGRAPHY, and others.

In the plans for the convention the entire

three days will be filled by a program that will be instructive and which will include several new ideas of inestimable value. On Monday evening will be the usual dance, preceded by an entertainment that will prove decidedly interesting; Tuesday evening will be left open; Wednesday evening will wind up the convention with a banquet at the Benjamin Franklin Hotel.

Until the complete program is announced, we will only give a couple of hints, viz.: three 20-minute experience talks by such men as Will H. Towles, Elias Goldensky and Richard T. Dooner; a talk by a famous receptionist; a visit to the Academy of the Fine Arts to view a special exhibition, etc.

Send in your pictures for the exhibit which are to be sent to Photographers' Association of the Middle Atlantic States, care of Peirce A. Hammond, Benjamin Franklin Hotel, Philadelphia, not later than March 20th. All pictures in both the portrait and commercial exhibits will be rated by a board of competent judges.

The membership dues are only three dollars and send them today to E. W. Brown, treasurer, Box 431, Beaver, Penna.

Vitality in Repose

The individuality of the artist in portraiture, his personal equation of expression, is more manifest in the character of the pose of the model than can be presented, either by originality in the illumination or in exhibition of fine technique. Posing is less mechanical in its operation than any of the other essential performances of portrait delineation.

The artistic sense is invariably attracted, in the portrait, by any exhibition of grace of position. It becomes at once an object lesson whereby the artist may acquaint himself with principles which contribute to the pleasing effect. We do not mean that he merely studies the subject of attraction, making mental notes to carry out the idea presented, which shall serve for future reference, but that he seeks to analyze the general principles involved in the presentation, as a stimulus to like or analogous performance. Concerning these object lessons, we may suggest the study of the eminent portrait painters.

There are fine reproductions available, at small cost. A study of these, or of the actual photographic portraits which possess the quality of good pose, is of educational value. Such work points out what is most desirable in portrait posing. We note, however, that a certain general feature obtains in all the good poses which affect us agreeably. We discover, at the same time when we compare the good impressions with other work which may possess certain excellency, that if this individual feature is absent, the work, despite its other merits, seems to lack something which gives it individuality.

It follows, therefore, that it argues well toward attainment of success in portraiture, that we secure this feature which confers distinction. What then is this feature which is constant in good work, irrespective of variables? It is the suggestion in the portrait of vital action or animation in the repose of the features. Such a pronouncement you may think savors of a paradox. How can

we show action in repose? But you will admit that repose is not synonymous with inaction.

In other words, it is possible to suggest life pictorially, even life in action, because you call to mind so many great pictures exhibiting vitality, and besides, have you not seen many a good photographic picture suggesting movement? Photography fails, however, to suggest vital movement when it attempts representation of progressive movement. It catches in the instant only one phase of the movement, and this gives no idea of the continuity of the action.

It shows arrested movement, a sort of petrification of what is supposed to be vital action. But where progression is not essential to conception of vital action, as in a portrait, art, whether by brush or camera, is not so handicapped, and the subject may be presented indicating that it is a picture of something alive and full of animation.

To be sure, there are too many examples of fossilized poses by the camera, mere lay figure pictures, tailor dummies, all alike destitute of animation, galvanized corpses, but this argues nothing against the possibility of making the portrait the mirror of a living soul. If the artist takes care to have indicated in the picture certain features which are compatible with vitality of action, he may represent his subject logically in repose.

Let us refer once more to painters: take Reynolds, for example. You find striking exemplification of our contention. Reynolds gives us portraits of ladies seated, engaged in reading or with embroidery work, inactive actually, but suggestive of vivacity. Our eye in contemplating such pictures instinctively carries over the phases of action necessary to accomplishment of what is to be performed. In some of the Dutch painters we have pictures of action in repose communicated by the motive presented.

The photographer may accomplish results as good as those of the painters of distinction, outside the comprehension of an infe-

rior painter. We have seen just such photographic portraits so well done in this particular that for the moment we forgot to consider them as mere portraits, the incident having more weight in suggesting the reality than the figure itself. It is not necessary, however, to have several figures to give the suggestion of vitality.

A single figure may be represented performing some minor action, holding a book,

reading a letter, engaged with a fan or any such trivialities which suggest association with some necessary action of the model. Even a single head which is made responsive by its expression, can indicate what that action may be, though the instrument of the moving force or impulse is not visible in the composition. It is this power of suggestion of vitality in repose which gives to Greek sculpture its supreme significance.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

Among the reports read at the Cleveland Board Meeting was one from Mrs. Howard D. Beach, Chairman of the Women's Auxiliary, P. A. of A., on the \$5000 fund which the ladies of the Auxiliary are endeavoring to raise for refurnishing the Summer School at Winona Lake, Ind. With the Association having purchased the School property outright and the Manufacturers and Dealers so ably assisting with modern equipment, it is gratifying to see the photographers of the country lending their support by donating to the fund for improving the furnishings of the buildings. Contributions have been received from every quarter of the United States, either through cash or pledge cards, showing the wide-spread, sincere interest in this activity of the National.

Mrs. Beach wishes to call attention to the fact that, while the pledges were dated for redemption by January 15th, she still has a few which have not been reclaimed. This is undoubtedly an oversight on the part of those whose cards she still holds, so we trust this reminder will be taken graciously and an early remittance be made. Incidentally,

Mrs. Beach's address is 467 Virginia Street, Buffalo, N. Y.

The Trustees of the Summer School held a meeting on the 2nd and put their final O.K. on plans for the coming sessions. One of the principal features of expansion, aside from giving a Commercial Course, will be the addition of a Finishing Department. This will complete the series of departments necessary to produce the finished, salable photograph and will undoubtedly be appreciated by the students who want a course from a to z.

It will now be only a matter of a few days before the Prospectus will be ready for mailing to the many inquiries already on hand. For the benefit of those photographers who are not members of the Association and hence did not receive a questionnaire with a January 1st bill, we are reprinting the same and will be pleased to see that copy of the Prospectus is mailed on request. This will contain full information on both the Portrait School and the Commercial School, together with a list of the hotels and boarding houses with which Winona Lake is abundantly supplied.

How's this one? The holder of Associate membership card No. 100 for 1924, by paying up a little earlier this year, drew No. 50, and thereupon informs us that he should be entitled to a rebate as he did not get as much for his money. No brother, you're all wrong. With the demand for low numbered cards for 1925, we feel very much inclined to charge a premium for them, only the Constitution and By-Laws make no provision in this respect. According to our way of figuring, No. 50 is worth at least twice as much as No. 100.

As a professional photographer, has your enthusiasm for your chosen vocation reached the point where you wish to improve your workmanship and methods? If so, let us send you a copy of the 1925 prospectus on the Summer School of Photography, conducted at Winona Lake, Indiana, under the auspices of the Photographers' Association of America.

Fill in, detach and mail the following form to S. R. Campbell, Jr., General Secretary, P. A. of A., 722 Bond Bldg., Washington, D. C.

*General Secretary, P. A. of A.
722 Bond Building,
Washington, D. C.*

1925.

*I ^{am}
am not a member of the Photographers' Association of
America, and am interested in the 1925 ^{Portrait}
Commercial Session of the
P. A. of A. Summer School. Kindly send copy of Prospectus to*

Name

Street

City

State

I AM A

Studio Owner

Studio Part Owner

Studio Manager

Studio Employee

"Child Photography"

A Talk given by Walter Scott Shinn at the P. A. of A. Convention in Milwaukee

I have come to tell you an old, old story. It is not always easy to present a technical thing, such as I am going to present this morning, in a logical way that will be received by all minds. I consider that the women folks and some of the men folks are not mechanically inclined and the thing which I am going to tell may have some theoretical imperfections, but I am going to try and present it in such a way that the result will be satisfactory. It is a great deal like a love story. It is an old, old story, but Mary grew up to twenty years of age and she thought it was something new.

It was away back in Daguerre's time that this same theory was worked out. There is really nothing new, except that, perhaps, I have had a few later conceptions of improving, mechanically, these particular points in order that the home portrait thing might be worked out to an advantage. These little improvements

have been worked out mostly for the home portrait man.

This thing is a lens hood. The idea that we are making square pictures with a round lens is a thing that most of us have not considered. The question is this: where is the other light going that is not going on the plate? We know that the average lens, we will say for an eight by ten plate, will cut a circle of about thirteen inches in diameter from which we sometimes get an eight by ten plate, either horizontal or upright. Then we know we have portions of that circle outside of that square and that the light is traveling somewhere. For the sake of simplicity, I will say that this light goes inside of the bellows of the camera and acts in a way as if you had an electric light shining inside of the box.

We know the advantages of taking pictures around windows and against lights. You can



"STUDY"

J. H. McKinley
New York

tell it, because almost every man talks to you something about halation. Of course, I am referring entirely to the home portrait and to the portrait class more than the commercial. We are trying to use non-halation plates. A good many times we cut out the very source of light which is the most vital thing we need in taking pictures in the home. We cut it out at its source and so lengthen our time, and then we use some form of artificial light to balance up and to make up for that essential thing which we cut out.

I have seen home portrait men go out to photograph a baby and cut out part of the most essential light and turn on to that baby a 1,000-watt nitrogen globe, until it dilated the eyes of the baby so that they looked like a rat's eyes, and they would cook the grease out of it like a piece of bacon with the heat of the lamp. Then they expected the kid to be happy or feel happy under the circumstances. Now the fact that the baby doesn't bawl you out is obvious. Lots of mothers don't know much about their babies; some of them do. At the same time, because the baby can't tell you how he feels, he doesn't show you that he is feeling all right.

I am going to show you a little thing and I will illustrate it with a couple of pictures which will give you an idea of what I am speaking about. In the first place, we want something that I can tell you about which can be built by everybody. It is almost impossible for a man to go ahead and make a lens hood that can be sold for every camera and can be adapted to every home portrait outfit, because there are so many ifs and ands and things to come up, it seems almost impossible to make it.

There are many lens hoods that are made today. There is a big round one which works out for general purposes in some cases, that can be turned and will cut out the bulk of light. It is all right for that particular purpose. Then we have another one that has been invented that fits on the lens and works with slides from both sides. This was invented, as near as I can see, because a man works in a studio and uses, maybe, more than one spot light or conflicting lights that may come from the back source. This is very good for what it is intended.

We know when we undertake work at home, in the average case—(I am talking of children and not giraffes, because it wouldn't work if you were photographing a giraffe)—the head of the average person when they are sitting or standing with children does not go up much above the upper sash of the window. This is for indoor work. The very source of light which we want is the light that takes the place of the skylight, in a measure, the light that comes in at our angle above the point we are photographing.

I have seen a good many home-portrait-men go in and pull down the shade half way, because

they realized that the light which came in through the window and hit their lens would fog the plate. The rays are not on the plate, because you are not photographing them, but they are all going in there and the rays do a lot of damage. So all the lens hoods I have seen, or most of them, unless they have been improvised by the individual person, are not thoroughly effective.

This lens hood is a simple thing. It looks like a simple thing. It is nothing but a wire out there and that little curtain. It doesn't take much time to operate it. I can flick it around different ways if it is too long and make it work any way I desire; so that it allows all the light coming through the window to fall on the subject. Instead of pulling down shades, the first thing I do, when I go into any home, is to open up all the windows, and if I have that conflict directly with my lighting, I screen them. Give me all the illumination I can have and I never have too much, providing it doesn't conflict. By doing this I can reserve every bit of natural light that comes in the room and still cut out from the top, which is the main source.

Now the next thing is how are we going to give the things the other fellow has given you. I consider if all the other light shields were left out and only this one was used in the average case, it would be the best one to use. In order to have something that will fold up and won't be a great big thing to put in a suit case to carry, this is the proper thing.

The next problem that takes my eye is this arrangement. If you happen to be working by a window and the wind is blowing, just about the time you want to work, sometimes the hood blows in front of the lens. With some faces it doesn't matter, at the same time you can't sell the plate. It saves you from putting a towel over their face to keep up your courage.

The next thing was to put something here to keep it from blowing in. I keep this free because there are very few times when your light from the floor hurts anything. This hood has a little plait—I guess that is what the women folks call it. Some kind of a little groove I would say, that slides in and goes over, and does two things. In order to tell what it does, we think of another lens hood that works in front, that has a little disadvantage in a way, especially when the light comes from many sources, because the light hits it from the back when it is not covered and it bounces back, even though it be black, it nevertheless reflects some light. So this covers all the light from the back. Sometimes you start it forward a little bit. Suppose we are making plates eight by ten, which I use sometimes with a sliding carriage. We say that is a little too wide and still I am getting a little light-fog and want to cut out that window over there, the next thing I do is take that and fold it back this way. I may be photographing in

that direction and there is another light over here that may give me a nice little pick-up to some blond haired kid, or illuminate generally, and yet I don't want to cut down the window because it is doing the trick just right, but I would like to keep the light from shooting in and fogging the plate. All right, I look in the ground-glass and find I have a little bit of fog in the plate, so I pull that front piece down. That seems like a simple thing and I may look like a simple thing, but that means a lot of work. That has come from the process of elimination. I have built more junk and thrown it away to get to that thing—a ten-cent thing—but worth more than anything I have seen.

Now see this picture. Most of you people who take pictures at home would say "Nobody but a fool would tackle a job like that." There is no source of artificial illumination and I keep away from that as much as I can for the reason that eyes will dilate as they get more light into them. We know that, and when mother looks at the pictures, believe me, she thinks every eye in her head is a wallopaloser. They tell you about those great big eyes, it doesn't matter if one is half crossed and it is hidden back of the nose and you have to scare it out with a noise, she thinks they are straight and round and beautiful. When she comes in she says "It is all right, but the eyes look so small and ratty. Can't you make them bigger?"

Sure. You go to a sign painter and he makes them and they look like a couple of owl's eyes and she says "They are not my baby's eyes." The less you try to unscramble an egg, the less trouble you get into.

So I believe if it is possible to make a negative while the subject is in front of you, you will not only save yourself a lot of money, but you will save yourself a great many complications and it will help you to get your people back to you, because they don't know you are any different from anybody else. They say "Well, I call him again, he is always lucky and things seem to happen all right and my kiddie looks better when he photographs him than anybody else." They come back and they send their friends.

Here is a case where I had a sun parlor. This was a sort of porch built on the end of the house and at that end is a big door. There are these two windows and at that side there is still another one that would shine in my lens, and I have a great big door there. That plate is about as free from what you would call halation as any plate could be. You can see if you had either halation or light fog you would be all gummed up in here, you wouldn't have that detail. This fellow would have wool all around here and would be melted into that background. You try to retouch it, and oh, what a mess you make of it! You might tickle it around in the developer and do everything conceivable and the more you messed the worse you would be off.

I have cut out all of the light from the door which I didn't need, but the part that showed naturally I couldn't cut off. I cut off all I could here by means of this lens hood. That only takes a second or two after you get used to working it. That to me would be almost unbelievable if somebody didn't tell me that the lens hood was responsible for it. There is sky through the window and out here is sky, and there are rocks out here, because the house was upon a hill.

Here again is a baby, that same little rascal there photographed a year later. You can see the conditions that I had to work with. The light was coming from all over and when I looked in the ground-glass, it was foggy—therefore, I used the lens hood. This was made on a five by eight plate, sliding carriage. There is a little reflected light here from a wall. This light is coming in, as you can see, unmistakably sunlight. There is no spatter, there is no halation in that, above all there is no light fog.

Let me make a distinction between halation and fog. I have been in positions where I have had charge of quite a number of photographers and when they send in plates or bring them in to the office, there are a lot of smoky ones and the printer says "Boys, I can't make prints out of those negatives, they are terrible." You call up the plate man and bawl out the man that sent you the plates and bawl out everybody, and still they send them in. You say to the man "Why do you make such rotten plates as these?"

He says, "That is halation. What am I going to do? You don't send me non-halation plates."

A man can't shift his plates and have fifty-seven varieties like Campbell's soups, he can't carry them and apply them and hunt them out, because he is going to be a busy man. You are losing money on that. The truth of it is, we all know what makes halation. We know with a glass plate the light goes in and hits the emulsion and in some cases it penetrates the emulsion, if the light is strong enough, and goes through that emulsion and hits the glass side of the plate and it refracts and bounces back. It depends somewhat upon the angle of the source of light as to how much of it spatters and where it is. It depends on the thickness of the glass as to how much it bounces back. It is true that your film helps that particular thing to keep it from bouncing back, but the film doesn't make a darned bit of difference on the thing I am going to tell you about, that is, plain light fog. I venture to say that with the experience and deductions that I have made, ninety per cent of the bum plates that we make (and we say we can't help it because it is halation) are not due to halation at all, but to pure light fog, just the same as though you went around in your dark-room and looked at your plates with a small light turned on before they were developed. It is the same thing. That

(Continued on page 172)



BENJAMIN FRANKLIN HOTEL, PHILADELPHIA

Middle Atlantic States Convention

TO BE HELD AT THE

BENJAMIN FRANKLIN HOTEL, PHILADELPHIA,

Ninth and Chestnut Streets

Monday, Tuesday and Wednesday, March 23, 24, 25

*A three-day convention brimfull of
Practical Demonstrations*

"Novel Methods in Lightings" "The making of photographs to bring in the dollars"
"A talk by a famous receptionist" "A new printing process demonstrated"

Make your hotel reservations promptly. All rooms are outside rooms, with bath and circulating ice water.

Rates : Single room, \$4.00 per day and upwards; double rooms with double bed, \$5.00 per day and upwards; double rooms with twin beds, \$6.00 per day and upwards. A number of rooms will accommodate 3 or 4 persons. An extra charge of \$2.00 per day is made for each extra person. For instance, if a room is \$5.00 per day for two, the charge will be \$7.00 for three and \$9.00 for four.

Send your dues (\$3.00) to E. W. Brown, Treasurer, Box 431, Beaver, Penna.

is what I want to get through you, that this will not reduce the real halation very much, but it will prevent the thing we call light fog.

There is a case where I had a mean place to work in. I had a room that was big enough, but it was too narrow. The woman said "Oh, I like pictures with windows. I have seen so many of your window pictures in your show case and I thought I would like to have one." That window was all dolled up. She didn't say that, but I had made some window pictures she had seen in my show case and she had seen them in other homes. The connecting links came together. She gets a little advertising and another little direct mail advertisement, I crow about myself and I pay somebody else to crow about me until she begins to think there is some reason why I can make that window picture a little better than anybody else. She says "I want to fall into your idea of taking a picture against the window." She doesn't know a darned thing about the technicalities. She had this all dusted and flicked so I could work inside against the window. I didn't want to tell the woman she was crazy, because she wasn't; photographically she would be. You couldn't get anything but a bunch of silhouettes there. I said "that is all right." Then I kept feeling around until I wouldn't cross her at all. I made the thing possible. I had to work—the room was narrow. I also took a group of four at the same window. This happened to be a bay window and there was no use to reason with her why I haven't ample light. I would appear like a bonehead had I told her I didn't have ample light. It was a hot day and I didn't want to use any artificial lights at all. She turned on the electric lights and thought I was all set. That happens often and it isn't illogical. People aren't able photographers or they wouldn't come to us. It is a reasonable thing. That is the trouble with us, we get so darned photographic we think everybody else knows all about it.

Anyhow, I got over here and drew the regular white shade there and put all the petticoat filigree stuff over it to break it a little bit. Over here I opened it up and let the sun come in, because I needed all the light I had. The illumination I would have after I got through with the white shades would be the light that went by them here. In the back there is sky. Right where you see the spot lightest, there was a concrete wall around a flower garden, some kind of a fool thing with a fountain on it. The sun shone on that and it was stronger than anything else. It simply scattered around there like a halo. I thought "I don't want to make a biblical picture out of this," anyhow, here is a tough proposition because it had about three and one-half seconds exposure and I thought I would have to give them gas to get it. You can see how I have not spattered the light and it is practically free from halation, and it is

entirely free from light fog, because if it wasn't, these folds would bunch. The whole thing is a fairly presentable picture from that particular circumstance. They think I am a wonder and I am going to keep them thinking it, if I can. I want to keep the other photographers away from that woman so she doesn't find out any different.

Here is another case. That print isn't quite as pretty as I would like to see it. You can't be so fussy when you are boss. With your employees you can fuss and get them to suit you, but when you are the boss and a little off, it doesn't make so much difference. That picture was taken on a smoky day and it started to rain after I got home. Generally I start out whether it rains or not and usually the Lord turns on the sunlight. This time He was late and I didn't have the proper understanding with Him when I started out. I got there sooner than He thought.

Those are two of the loveliest kids. They are adopted kids. That one is a cuckoo, you would give your right arm for her. First thing, I had a radiator with those criss-crosses to deal with. Mother would say "I like the picture, but blur that out." That means about four hours for a fellow to pick it out, and it is a fine job. I took a rug and raised the cushion on the window seat and covered the radiator. That saved me about \$6 on the job. Out here is the sky and out here are some trees. I am sorry it wasn't lighter in here. Then there is a flower box with spaghetti or something growing in it. I broke that corner a little bit so it wouldn't be too prominent, that straight sash of the window. It looks a little cock-eyed, but you won't notice it very much. There is a very tough proposition, because you can see I have every bit of fold in there and there isn't one particle of spatter of light or halation on that plate. I think you could go over it with a magnifying glass, in fact you wouldn't find it in there.

That was over three seconds exposure. The reason I speak of that exposure is this: you know that is a hard thing to balance. If we should take a Graflex camera and want to take a picture of the sky as light as I have it, we probably could pull it in fifteen-hundredths of a second and get the sky. On the other hand, we are going to get these fellows so in here it takes three seconds, a thousandth of a second here and three seconds here. They are three thousand times out of ratio in making that exposure. When these are right we are three thousand times double exposed or over-exposed out here. It is strange to say that thing there will tend to equalize that so you can get it as near right as it is in that particular case without anything on the plate or any fussing or any holding back.

Here is one case where we slipped. There is a little swacker there as big as nothing, a little



PROFESSIONAL PHOTOGRAPHY PAYS \$50 TO \$250 A WEEK

YOU can quickly and easily qualify for a high-salaried position or start your own business with little capital. Also big money in spare time. The famous New York Institute of Photography will help you to success as it has hundreds of others. Your choice of correspondence or resident instruction.

INSTRUCTION BY OUR NEW CORRESPONDENCE PLAN

You can learn at home, in spare time, under the same famous method of practical instruction employed in our New York and Chicago schools. Earn money while learning. Motion Picture, Portraiture, News and Commercial Photography.

FREE BOOK explains today's opportunities and fascinating new correspondence plan. Send postcard or letter for Free Book C-65 to our Correspondence Division at

143 West 36th Street, NEW YORK CITY

New York

NEW YORK INSTITUTE OF PHOTOGRAPHY



RESIDENT INSTRUCTION IN OUR NEW YORK AND CHICAGO SCHOOLS

If you desire classroom instruction, come to our New York or Chicago studio. Largest and best School of Photography in the world. 3 to 6 months' course. Day or evening classes. Easy terms. Motion Picture, Portraiture, News and Commercial Photography. **FREE BOOK**—If interested in resident instruction, write today to nearest school for Free Book R-65.

NEW YORK, 141 W. 36th Street
CHICAGO, 630 South Wabash Avenue

Chicago

baby about four weeks old, and here is the mother with a good black velvet gown. You know how nice they work. She had all of these businesses put on and had that all fixed around the window. Here is the only mistake made on that: the lens hood in front was not used enough. You see the sash wasn't reached. That thing should have been pulled down until it began to show a sort of little darkness in front of us. In other words, that would have faded a shade darker than down there.

If you use a black vignetter, there is a little flap that runs ahead of the vignetter and blinds, that will act somewhat like that so you won't get a sharp line. That should have been toned down; if it had been, there would have been no halation. I don't think you can quite see it from here. Around in the hair that plate is a little bit halated. At the same time there was another window over here that gave us some illumination or we couldn't have made that plate. You couldn't have made the plate if it happened to be as it seems there. It is foolish to say you can time enough to get this black thing with only one source of light in a room, there wouldn't be enough balance. Sometimes we lay a sheet on the floor and let the light hit the floor and shoot up and hold a little, provided it doesn't hit the baby's eyes. There is reasonably good quality all through and it is a good, saleable, regular photographer's picture, but no particular masterpiece, but she likes it and she comes back every year. That is the thing that counts.

Here is another thing. I suppose we are all in the same boat in one respect that the greatest point of business is to establish an equilibrium. If you have a good business in the winter and you have comparatively no business in the summer, you have to do one of two things. You have to lay off your help and disorganize your institution or you have to carry a pretty heavy loss and it takes all the sweetness out of your profit to run a summer when you have a good business in winter. So we are all anxious to build and to establish that equilibrium. I suppose almost all of you fellows are glad to have

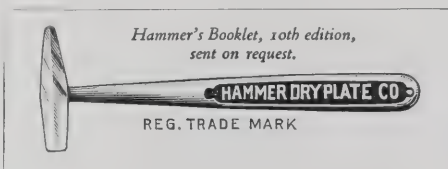
PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the *BULLETIN OF PHOTOGRAPHY* and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

HAMMER PLATES

coated on clear, transparent
glass and rich in silver of the
finest grade, hold the record
of efficiency the world over.



Hammer's Booklet, 10th edition,
sent on request.

HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Photographic Facts and Formulas

By E. J. WALL
F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE \$4⁰⁰ PER COPY

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia, Pa.

the summer for a vacation and you have so much money it doesn't matter much. In New York you have to pay for every minute. You buy your place every month and give it back to the landlord free of charge. You pay a good price for your help, if you want good help, because they have to live. You can't get a frivolous bunch. You have to get people that have responsibility and people that are worthy of positions and people with some serious thought, and in order to do it they have got to work all the year around or you don't get them back. So in my particular case I have been able to convert my summer nightmares into a reality of a somewhat pleasurable summer and somewhat profitable.

I reason this way: if I had the whole summer off and was just going out on a pleasure trip, I would probably get in my car and ride my fool head off pretty nearly all summer, carrying free passengers and spending my money on them and going generally crazy on the road. In order to do that and curb that a little bit, I think why not make pictures on the way. You have to go off and rest even if you drive a car. Why not establish a regular home portrait route for the summer? So, during the winter time we start this, when it is nice and cold and they come in with seal skins. We tell them about the good old summer time and it makes them feel good. We say, "You ought to have these kids taken out in the summer when you can. One fellow tells us in the advertisement they grow more and are brownest and look best when they are out on their vacation and free from other care. You should have them taken out in the open air and you can get your home surroundings which you can't make with your Kodak. That is a good time to have them."

"I don't know but you are right."

So we start and construct the summer's work practically in the winter time. "Where do you go this summer?"

"I go down to Greenwich."

"About when do you go?"

"So and so."

It is all tabulated in my files and there is a geographical arrangement which I can refer to. We get a call from Greenwich. The girl in the office knows I am going to Greenwich on a certain day. She turns to the Greenwich cards. She has eight or ten cards. Mrs. So-and-so up there generally has pictures in the summer and would like them in June. Let's call her up and see if we can make her on this run. "Mrs. Jones, we are coming to Greenwich on Thursday, the 10th, and we have an appointment at ten o'clock in the morning. I wonder if we couldn't make some pictures for you on the run." That is logical enough. My prices are fairly moderate and it is logical they should expect we would want to lump it and make a day of it. I am not here one minute and there

Photography as a Scientific Implement

THIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

ORDER DIRECT FROM PRICE, CLOTH, \$9.00

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

the next, I lump them up and cut down the running. She is able to book me from one to six appointments, seldom one and seldom six—get that? I have had that many and I have made more, but I don't want to talk about that, because I know you won't believe it. On small jobs you can get in and out of a house quickly, especially when you have outdoor things to do.

We are very particular when we make appointments. We must consider the schedule time of the babies. If they sleep at a certain time, there is no use getting to that house at two o'clock and have somebody wake the baby and have a kid that is dead from the neck up and say, "Make them look smart." We spend fifty or seventy-five cents on the telephone and explicitly tell the mother to consult the nurse. We don't ask her, because she doesn't know what time the kid goes to sleep. She thinks you can wake them up any time and tell them to laugh; if you do that they look like mummies.

I am able to book up the runs and keep my summer business pretty full all the time and I tell you it is a big help.

I am going to talk to you about this outdoor thing. We know if we do it we have got to beat them on their little Kodak. We have got to make something different than they can make with a Kodak and projector, that is a sure thing. Daddy is going to beat us to it. Well, all right. One of the great commandments that was put in the amateur creed is that thou shalt not take a picture against the light. I like to hear them tell that, because it helps us out. The thing for us to do is take them all against the light. Then you have got them, because you have got them going.

I went out to a group not long ago and they had a grand family, a lot of them, eight or ten or fifteen grandchildren all packed around. We had them seated against the light and along came grandfather. He said, "I have taken lots of pictures and you can't take that picture against the light. You will have no faces."

"All right, you come back and look in the ground-glass and I will show you something," because he is going to look as sore as a crab if you tell him he is a liar. He had no hair on his head, so I knew I wouldn't muss up his hair with the focusing cloth.

"By gracious, it does look good. Can you get it on the plate like that?"

"Everything but the color."

We take everything against the light. It has an advantage with the eyes, it doesn't blur or dilate the eyes with the sun squinting in them. You have them turned around where they are looking in the shade. Often I hunt where there is green foliage pretty close to me to keep the eyes open. They will squint even with the sky above them, unless you get close enough to shield them with something. That gives them a cute little picture and shows the hair pretty when the wind doesn't blow it up and make it look like a porcupine.

THE HOUSE THAT SHIPS PROMPTLY

Gross Mountings

*will add that
beautiful touch
to your photographs*



How often has a good portrait been ruined by an unsuitable or inappropriate mounting?

Your customers will be pleased with our line of folders and easels.



*Let us suggest that
you try a sample
of our superlatively
beautiful line.—*

*25c will bring you
a dollar's worth*



Please mention "Bulletin of Photography" when Corresponding with Advertisers

Here is a cute little dog—I didn't have them hold it in their lap for various reasons. The kids don't know what you are doing and I am a great fellow to try anything once. I don't focus and nail them on the ground and tell mother to step on their feet until I get the plate in. I have a man that feeds that camera like a Gatling gun. The kids can run around. I have found out, in the law of average, a kid will run around and come around and make a mistake and do something you want him to do just as many times as he will make a mistake and do things that you don't want him to do, if your mental attitude is right.

While we are talking about the mental attitude, that means something. You go ahead and think the world is against you and as soon as you get to a house, the dog comes out and barks at you and the kids start to hoot and everybody stands around and gawks at you, you think, "I am licked." You say, "Hold the kid still, get the dog," and you get mother peeved and she thinks she is going through a terrible ordeal. Nine times out of ten you should let the dog run loose and bite at you and chew the bulb full of holes; you will find that that dog will help you ninety-nine cases out of a hundred rather than do any harm. If they want to get him in a group, you can't push him around like a wheelbarrow. Tell them to leave the dog alone. In a group they will all keep picking on the dog. He will come around almost every time when you get ready for a plate. You say, "Jack, call the dog." You go back and call him and he is there, his ears are up and he is a regular fellow. He runs away and by the time you are ready for another exposure you call him and he looks more human than the rest of the family.

Can you imagine a fellow that didn't like dogs pushing this one around? Honest to goodness, I saw a dog the other day called an Irish-Russian wolf hound and he was this high. He came out sort of tickling up his lips at me and making a noise and didn't wag his tail. I said to Charlie, "I am not going to have any argument with this fellow. The best way is

to ignore him and make him feel I am bigger than he is." Finally he came up—I have pretty good nerve sometimes with dogs—and I put my hand on his head and stroked him. I went ahead and got along all right with him. I'll bet he weighed 180 pounds and you couldn't fool him.

I let this dog go and you can see this pigeon-toed kid. Finally the dog came up. Just then the mother said, "Allie, look here a minute." The dog was looking here and they were looking there and I pulled it and it is a fairly good picture. It isn't a wonderful masterpiece, but mother liked it. She said, "It looks like the kids." They see the kids fooling with the dog, they see them in those surroundings. They seem to think it is a pretty good sort of world even if they have to have pictures taken.

Again, I work on the road of least resistance, the right mental attitude. I had a little kid with a cute little turned up nose. She was a peach. Her mother said, "Are you going to make a profile of that girl with a turned up nose?"

I said, "Madam, in New York we are so glad to see a turned up nose that I photograph every one I can."

She had hair that was beautiful, hair that was like little silver strands of silk. She was a lovely thing, just a little lover. I thought, "Oh, if I can get the light so I can pick out those strands of hair so that you can feel them!"

There was a privet hedge about six or eight feet away. There was a reasonable amount of shrubbery around, so I put the kid on a little table that I grabbed off the back porch. Mother said, "Don't use that table." I said, "The table won't show. I am going to get it while the getting is good." I set her up there. The little hands are cute with dimples in them. I took it almost straight against the light. You notice there is no halation, not a speck, nor any light fog. That is a clear, saleable, clean negative and they love it. I have sold them lots of pictures of it and it has gotten me lots of customers in my sample books, because everybody likes it. They don't know whether it was taken

GRAF SUPER LENSES



The Utmost in Quality

The Graf Variable Anastigmat—"The Inevitable Lens"

THOSE WHO USE IT:

Nickolas Muray
Eugene Hutchinson
Edward Weston
Dr. Arnold Genthe

John Wallace Gillies
R. W. Trowbridge
Paul Outerbridge, Jr.
Francis Bruguiere
Clarence H. White

Karl Brown
Famous Players-Lasky
Charles H. Partington
Bert L. Glennon

Harris & Ewing
O. C. Reiter
George H. High
N. Y. Institute of Photography
William Shewell Ellis

Chicago Office, 410 South Michigan Boulevard

New York Office, 80 West 40th Street

The Graf Optical Co., South Bend, Ind.

GRAF SUPER LENSES

Please mention "Bulletin of Photography" when Corresponding with Advertisers

DEFENDER

Pioneers in the Lone Star State



EDWARD F. PITTMAN.

DRAMATIC history, much fiction and not a little poetry has been written of Texas, the State whose function a humorist says is to keep the Mexicans and Americans apart.

The Texas drama of the days when the skit, "Down on the Rio Grande" was a vaudeville hit, was played a half century back and Texas now encircles many business houses who were pioneering southern business back in the days when California took the gold cure.

G. H. Pittman and Brother of Dallas, in the Lone Star State, a quarter of a century ago, inherited traditions and bought the business of a house then forty years old or forty years young as the case may be.

Pittman's have grown and in the growing have acquired the personnel of other men and companies who have chosen to grow with them.

Pittman's in Dallas as an institution would be no shrinking violet, even on Broadway. It is one of America's great Photo Supply Houses.

Pittman's believe that the photographic business has a right to the profits on the accessories as well as the staples of the business. There is not only an Art Department at Pittman's but a factory producing picture frames, easels and mirrors. Pittman's go all the way.

You will find Pittman salesmen and service men in seven states and old Mexico.

George H. Pittman, Vice-President of the American Exchange National Bank of Dallas, Edward F. Pittman, Manager of the firm and S. S. Griffith, formerly Manager of the Weichsel business when it was joined with Pittman's—direct the Pittman operations.


Photographers in the southwest are served and served well by Pittman's. They will tell you so. Our own Defender papers owe much of their southern acquaintance to Pittman's. We are proud to record the achievements of these pioneers of the Lone Star State.

DEFENDER PHOTO SUPPLY COMPANY, INC.

ROCHESTER, NEW YORK

DEFENDER

Please mention "Bulletin of Photography" when Corresponding with Advertisers



The Photographic Journal of America

Everything that is interesting for the
amateur, professional and technical
photographer will be found in

THE CAMERA

The Magazine You Should Read

Right up-to-date.
Beautifully printed and illustrated.


\$2.00 per year
Postpaid in United States and Canada.

20 cents per copy

FRANK V. CHAMBERS
Publisher
636 Franklin Square, Philadelphia

The Science and Practice of Photographic Printing

<p>304 Pages</p> <p>Bound in Cloth</p>	<p>By Lloyd I. Snodgrass, B. S.</p> <p>Department of Printing and Finishing, Illinois College of Photography</p>	<p>53 Illustrations</p> <p>\$3.00 Postpaid</p>
--	--	--



A concise, readable book of practical information, not too technical for the amateur, yet comprehensive enough to be of real value to the professional. It includes formulas and definite working directions for all the more common printing processes, together with a clear, scientific explanation of the underlying principles.

For the photographer who wants to know not only HOW but WHY.

ORDER FROM FRANK V. CHAMBERS
636 South Franklin Square - Philadelphia

in the studio or outdoors and they don't care. I tell them in the winter it was taken in the studio and in the summer it was taken outdoors.

I went out to a house, they had a great place. I tell you it was a regular place. The woman said, "Do you know, Mr. Shinn, I had a funny experience. I had a house in Washington, we spent about a million dollars in getting it fixed up more or less." I don't remember the figures, a million or two don't make much difference these days when you talk about it.

She said, "A photographer came in to make pictures and looked around and was hunting in the corners. I thought he was hunting for dirt. Finally I said, 'What is the matter?'"

"He said he was trying to find an artistic place."

Oh, boy, after they had spent all the money in the world to build the house and in itself it was a work of art! In his viewpoint there was no particular spot that he could pick out that jibbed with his artistic taste for that particular picture. Both were right with different viewpoints.

I took these two kids out within six feet of an old ash pail in the woods. I didn't go out there first, although I knew I wanted to. I saw the spot and tried it out on the assistant with me. I knew the mother would think I was crazy and probably would take the kids away before I started, so I did some things she wanted me to do first. I took the picture and it has little touches of sunlight in here. There is no squinting. There is a little speck of halation, perhaps; no, I don't think there is any. That picture was made in the woods a few feet from the ash can. I did take out, however, a few little conflicting things so some leaves would not protrude and go out of an ear or something look like a cabbage leaf coming out of her ear. I planned so as to keep it reasonably free, because, after all, as a gentleman before me said, here is the first place of interest most times or at least to the mother, it may not be to us always. We plane out the objectionable things so they can see the face first.

Have the right mental attitude. What I mean by that is don't worry about things, let them happen once in a while. Here is a kid that was pretty active. She had a very loving little smile. She was full of pep and liked to play and I knew the mother wanted that pep, because I got to the house and the kid was running around the lawn. I thought she had gone crazy. There was a poor old chicken that the kid was chasing. It was a hot day and the hen was coming around with wings flopping. I said, "What is the matter? What is the idea of this parade? Is this the little girl I am going to photograph? For goodness sake, corral her."

The mother had gone to work trying to get the kid good natured by chasing the chicken

around the house. She said, "Come in, I have the child pepped up and ready for you."

I thought the best thing she could do was give her a shower bath and let her sit down and get unpepped. Anyhow, after while I did get her mopped up a little bit and we placed her here. She is looking at my assistant. You have seen these fellows along the streets selling those little birds with water in them that warble? I had one with a hose to it and put it in the bushes when she didn't see me. I got ready. There was a background fairly opaque. After I got her fixed, my assistant blew that thing and she looked up and laughed at it and I got her. That is something they like very much. Again, it is no particular masterpiece, but a clean, saleable negative. They like it. The kid looks alive. There is no indication of a mummy or a stuffed kid. It looks like I didn't ask her just to smile on request as mother often does and it looks as though she might have been responsive and enjoyed what she did.

To show you how some of the kids do enjoy it, a few days ago I had a fellow, a hard fellow, too, with two or three other kids. I couldn't get this kid, so I went ahead and photographed everybody else, the other families visiting there. When I got through, I fixed a toy for him. When I left, he said, "Mr. Shinn, I am glad you came." He was about four years old. His name was Orlando. He was a real boy. He said "I am glad you came, you can come up any time you want to and bring your toys, but never mind your camera." He told me where to get off at, at the same time we had a pretty good time. I at least left some favorable impression, if it wasn't my face and camera, it was what we did together.

If there is anything you people would like to ask about this lens hood I wish you would do it now. You don't generally do it, you wait until I get off the stage and spoil the next fellow's demonstration. I am shy myself, but let's overcome it. If there is anything you would like to ask me about this, let's have it now.

Here is another thing. I had a woman come in from a place called Plainfield. It is near New York City and she said "I was impressed with what your man did out at the house the other day, because we had pictures taken by a photographer out in the town and he did something that seemed awfully foolish to us." She said he would get the children placed where he wanted them and then run back and say, "Look at the birdie" and squeeze a bulb and something would click and he would get an exposure. By the time he would get ready the kids would be chasing a roach or something up the wall. He would always get them going or coming but never there. It impressed her that we had a thing we could walk around with anywhere and when we made the plate, we didn't run all over. What is the use of having a little thing



Bausch & Lomb TESSAR IIb f 6.3

*An Ideal Speed Lens for
Commercial and Studio Work*

E. F. of No. 10 lens, 19 3-16 in. Diameter of lens, 3 5-32 in. Size of Plate, covered with stop, f6.3—14 x 17 in. Image circle at f6.3, 60 deg. Price of lens and barrel, with Iris Diaphragm, \$280.00. Other sizes range in price from \$32.50 to \$375.00.

Tessar IIb is characterized by precision and sharpness of image from center to margin. The professional will find the larger numbers—from 8 x 10 in. upwards—invaluable for group work, either interior or exterior. As focusing can be done with the lens wide open, it is excellent for flashlight photography. Let us give you complete information about this series of Tessars.

Bausch & Lomb Optical Co.

643 St. Paul Street, Rochester, N. Y.

New York Chicago Boston London
San Francisco Washington Frankfurt

and run back to the camera and fall over the furniture and catch your feet in the rugs? That is a very important thing in photographing children. You say, "Don't you get all tangled up with it?" Sure, I get tangled up with everything. I keep pretty well scrambled most all the time.

This is a peculiar camera. I have used it going on twenty-one years. When I make these lens hoods mechanically, of course I try to make them so they can't get lost, because we have fellows that work for us that are all right almost every time, but every Monday morning they leave half of the things at one house, having been out late Sunday night, and you are always calling up for something left behind. I make it and nail it fast and make it fool-proof. He couldn't get it off with anything but an axe.

If you know anything about your wife's clothes, you will find there are weights sewed on. So we sewed weights on here and when the thing hangs down, the weights keep it in place. What makes it fold in is a trick. That is an ordinary piece of telephone wire like they run telephones around the baseboard of a house. I sewed it in this plait, or hem. It is sewed so it won't slip out, so it can't be lost. You can sew right through the insulation of this. Don't use iron, as it will break. The idea of the wire is that you can pull that out any way you want to and bend it. That isn't a whole lot of work and it stays put.

I am going to show you one other thing. Did you ever get on a job and when you got there a little bit late or mother said "I got to make a train, you had better get this kid done right away," and have the assistant take off the camera back and break a glass? The glass just before this one was seven years old. That is a Scotch idea. I never broke it for seven years but I always had a thing fixed. I had this fixed about ten years ago, a thing that goes over it and protects it. You can almost sit on that camera and can't break that ground-glass and it is not likely to break from any motion at all. I had it made out of wood. It slides down. Any carpenter or camera maker can make you one. Inside of this thing is a sheet that I have riveted on here with three rivets and one screw. If that should break, I would take the screw out and spring it a little and slide from under it a ground-glass made of celluloid. I take out the screw and slip it in there and save the day.

They say I am a regular old maid. I know it and I am glad of it. That one thing saved my life on that particular day as that was the beginning of four sittings and they were real jobs. I fixed that and worked with no apparent trouble at all with the celluloid. That is a pretty good thing.

Another thing which is nice, because you are always going outdoor, or you are all going into

the outdoor business when you go home if you are not in it now, is a focusing cloth that, when you get under it, the thing goes up in the air and the wind blows it. It is very nice if you have a lively child you want to focus. The mother thinks you are naturally slow anyhow. I have glove fasteners here and you snap the cloth right on to the camera, so the doggone thing is nailed down. You can get under it and it doesn't interfere with anything. You can cut glove fasteners off and sew them on. I have a machine that puts them on.

I want to say one thing. We spoke of the light coming through the lens and the stray light was the thing that bothered us. This is what I told you we were worrying about. That is somewhat correct but not scientifically correct. That looks like a bootlegger's whisky keg but that is a lens.

Did you know that bellows had a decided function aside from collapsing? It has. The inside of that is a dull black and when the rays of light that would ordinarily go straight bump in here, they go like this, that is what makes you upside down in the picture.

Goodness knows how many cameras are made right and the lenses right and the bellows stretched right. Here is really what happens. Each one of these glass surfaces has a reflecting value like a mirror or like the thing I spoke of on the back of a plate that rebounds and shoots the light off in another direction. When you do not have your lens shielded as I have told you, what happens? The light comes in here, strikes this combination and bumps on the next one and gets to fooling in here and by the time you get it here, dear only knows what you have.

I went to a lecture in New York one time and we had a man talking about lenses, a Scotchman or an Englishman, who talked an hour and a half and brought in more technical terms that went over our heads and mounted to the ceiling than anything you ever heard. When the man got through, the different men said, "What in the devil was that man talking about?" If he had used a simple window pane to give an illustration of *f*4.5 working faster than *f*16, or if he had given an illustration of two windows instead of one and why it takes more time for a long focus lens than for the other, they would have been able to use it.

✽

"She's very photographic."

"Really?"

"Yes, sits in the dark room and awaits developments."

✽

Farmer—"Be this the Woman's Exchange?"

Woman—"Yes."

Farmer—"Be ye the woman?"

Woman—"Yes."

Farmer—"Well, then, I think I'll keep Maggie."

AS WE HEARD IT

Philip Weyrich has sold his studio in Hillsboro, Ohio, to Mr. Boris.

F. H. Robinson has closed his studio in Homer, Mich., and has moved to Battle Creek.

Fire destroyed the Goff Photographic Studio, in Clarksburg, W. Va., on January 29, entailing a loss of about \$20,000.

H. A. Brooks of North Platte, Nebr., has sold his studio to Robert Bullock, York, Nebr., who took possession February first.

J. Charles Franette, photographer of New Bedford, Mass., has filed a petition in bankruptcy. He owes \$16,849 and has assets of \$3,300.

Mrs. Flora W. McDowell, of Edna, Texas, has assumed charge of the Bramblett Photograph studio in Hugo, Okla., which she purchased some time ago.

Ben's Photo Shop, 414 East Twelfth street, Kansas City, Mo., was badly damaged by fire on December 25. Loss is estimated at \$6,000, and the origin is unknown.

U. E. Wolcott had the misfortune to lose his studio at Abington, Va., in a fire that destroyed several buildings on January 12. The total loss was about \$75,000. The building occupied by Mr. Wolcott was totally destroyed, with all its contents.

A petition in bankruptcy has been filed by Riley-Sloan Co., Inc., photographic supplies, 122 5th avenue, New York City. Liabilities, \$11,609; assets, \$6,368, main item being stock, \$6,000. Principal creditors are Amalgamated Photo Manufacturers, Ltd., \$3,928; Rotary Photographic Co., \$1,920.



The Northeast Iowa Photographers' Club held its quarterly session in Oelwein on January 20, the guests of the local photographers, D. Schneider and Packwood. A most interesting session was held throughout the day at the two studios, when discussions were held on subjects relating to their work.



The Northern Colorado Photographers' Association was organized at a meeting held on January 16, in the studio of N. S. Fishback, Fort Collins, Colo. The purpose of the new organization is to improve the quality of the work of photographers in this part of the state, to give better service to the public and to bring members of the association into closer social relationship.

N. S. Fishback was elected president of the association, and Mark Miller was elected secretary-treasurer. Mr. Fishback, who recently purchased the Donnan studio, was formerly vice-president of the Mahoning Valley Photographic Association, which included the members of the profession in Ohio, Pennsylvania and a part of Michigan. Mr. and Mrs. G. H. Kahm, of Fort



Send for our catalog showing our exclusive line of Delivery Pockets for Photo Finishers. Window Display Signs free.

The Art Press, Fremont, Ohio, U.S.A.

BACO PHOTOGRAPHIC DYES

For Photographic Operations

PACKED IN 2-OZ. TINS—SENT PARCEL POST

Write for Price List

BACHMEIER & COMPANY, Inc.

Department 10. 441 W. 37th ST., NEW YORK CITY

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents.

J. H. Smith & Sons Co., 3544 Cottage Grove Ave., Chicago

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

EMIL PINKAU & Co.

AKTIEN-GESELLSCHAFT

LEIPZIG (Germany)

Leading and oldest established factory for Picture Post Cards supplies

VIEW POST CARDS

in Collotype, Colored Collotype, Photogravure, Photochrome, Photocolor, Bromide, and all other styles.

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.	No.	No.
1 Modern Lenses (April 1899)	48 Commercial Photography	97 Photography with Small Cameras
3 Hand-Camera Work	50 Studio Construction	98 Stereoscopic Photography
4 Photography Outdoors	52 Aerial Photography	100 Enlargements from Small Negatives
5 Stereoscopic Photography	53 Pictorial Principles	102 Trimming, Mounting & Framing
6 Orthochromatic Photography	54 Outdoor Exposures	103 Toning Bromide & Gaslight Prints
7 Platinotype Process	55 Architectural Photography	109 Drapery and Accessories
8 Photography at Home	56 The Hurter and Driffield System	111 Photography as a Business
10 The "Blue Print," etc.	58 Outdoor Portraiture	115 Platinum Printing, 40c
12 Retouching Negatives and Prints	61 Control in Pictorial Photography	119 The Optical Lantern
13 Photographing Flowers and Trees	62 Vacation Photography	120 Marketing Photographs for Publication
14 Street Photography	63 Photography in Advertising	123 Enlarging on Gaslight Papers
15 Intensification and Reduction	64 Figure Composition	125 Pocket Camera Photography
16 Bromide Printing & Enlarging	65 Home Portraiture	127 Amateur Portraiture
20 Trimming, Mounting & Framing	67 Orthochromatic Photography	131 Simplified Photography
21 Albumen & Plain Paper Printing	68 Decorative Photography	132 Getting Results with Your Hand Camera
23 Photographic Manipulation	69 Printing-out Papers	133 Finishing Portrait Enlargements
26 Telephotography	70 Advanced Pinhole Photography	138 Travel and the Camera
27 Pinhole (lensless) Photography	72 Photography for Profit	139 Modern Methods of Development
28 Seashore Photography	73 Panoramic Photography	142 Profitable Processes, 40c
29 Flashlight Photography	76 The Hand-Camera & Its Use	143 Remedies for Defective Negatives
30 Photographing Interiors	78 Printing Papers Compared	145 Failures—and Why; in Negative Making
31 Photographing at Night	80 1st Book of Outdoor Photography	146 Success with the Pocket Camera
32 Defects in Negatives	81 Ozobrome, Sepia & Blue Prints	148 Failures—and Why; Printing & Enlarging
33 The Dark-Room	85 Photography with Flashlight	149 Photographic Chemistry
34 More About Development	87 Bromide Enlarging Made Easy	165 Unconventional Portraiture
35 Enlarging Negatives	88 Defective Negatives & Remedies	166 Specialized Commercial Methods
36 Lens Facts and Helps	89 Photography with Films	
37 Film Photography	91 Photographing Outdoor Sports	
39 Photographing Animals	92 Practical Orthochromatics	
40 Platinotype Modifications	93 Development (Gaslight) Papers	
42 Genre Photography	94 Photographic Post Cards	
45 Orthochromatic Photography	96 Leaves from an Amateur's Notebook	
46 Development Printing Papers		
47 Kallitype Process		

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By **ALFRED B. HITCHINS**

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation.
It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

Collins, were appointed to serve the association as an entertainment committee.

At the organization meeting, different phases of the work of a photographer were discussed. Mrs. N. S. Fishback served refreshments to the group and a photograph was taken.

An organization such as the Northern Colorado Photographers' Association gives promise of being, is somewhat of a novelty in this state. Members of the profession in Fort Collins believe that by working together in an association much can be done to advance the interests of all the members. A coöperative advertising plan used by the Fort Collins photographers during the holiday season brought results which were satisfactory to all.

The association will meet every three months. The next meeting will be at the Torell studio in Loveland.

✱

John B. Bangs, president of the Milwaukee Photo Materials Co., and Jack Haynes, Milwaukee photographer, were the speakers at the bi-monthly meeting of the Fox River Photographers' Association on January 13, at the Ross Studio. They talked on "Problems of Photography." Carl McKee and Mrs. Oscar Adler entertained with several musical selections. Officers of the association and the speakers were entertained at a dinner at the Conway Hotel previous to the meeting. About 55 members were present. E. H. Harwood was chairman of the program committee. W. T. Ross is president of the association.

✱

Your Income Tax

New Rulings Affecting Returns to Be Filed This Year—Reasonable Allowance for Exhaustion, Wear and Tear of Property Deductible.

The Revenue Act of 1924 provides that in computing net income there may be deducted from gross income "a reasonable allowance for the exhaustion, wear and tear of property used in trade and business, including a reasonable allowance for obsolescence," explains the Bureau of Internal Revenue. For convenience this allowance is usually referred to as "depreciation." The deduction is confined to property actually used in a business, trade, profession or vocation. In general, it applies to capital assets, the cost of which cannot be deducted as an expense. For example, a lawyer or physician is not permitted to write off as a current expense the cost of his professional library, but may deduct an allowance for its depreciation.

Deductions are not allowed for depreciation of a taxpayer's home, the furnishings therein, his personal effects or clothing. Costumes used exclusively in the theatrical business, however, may be the subject of a depreciation allowance.

Depreciation in the value of land, whether improved or unimproved cannot be claimed.

No amount may be included for depreciation representing reduction in value of property due to

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.
(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.
New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2.00** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

BURNET'S ESSAYS ON ART

By JOHN BURNET, F. R. S.

The standard work for beginners and
advanced workers the world over.

Adapted by every prominent
art school and teacher.

Three subjects treated in one volume:

The Education of the Eye
Practical Hints on Composition
Light and Shade

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

changes in environment—for example, loss in rental due to a change in the social or business condition of the neighborhood. Neither is any change in the amount or rate of depreciation allowable on account of an increase or decrease in the market value of property. Fluctuation in the value of depreciable property has no bearing upon the rate or amount allowable for depreciation.

Intangibles, the use of which in trade or business is definitely limited in duration may be the subject of a depreciation allowance. Examples are patents, copyrights, licenses and franchises.

The basis for computing the amount deductible on account of depreciation and obsolescence upon property acquired after February 28, 1913, is, in general, the cost of such property. In the case of property acquired before March 1, 1913, the basis is the cost of the property, or its fair market value as of that date, whichever is greater.

To compute the amount of depreciation which may be claimed, the taxpayer should determine the probable life of the property, then divide by the number of years it will be useful in the business in which employed. The result thus obtained will represent the amount which may be claimed as a deduction. For example, a frame building, the probable lifetime of which is twenty-five years, cost \$10,000. Divide \$10,000 by 25 and claim \$400 each year as deduction.

If a taxpayer claims the full amount of depreciation he cannot claim as a deduction the cost of repairs to the property during the same year. "Repairs" in this connection means repairs in the nature of replacements to the extent that they arrest deterioration, such as new flooring or roof.

When, in the course of years, the owner of the property has claimed its full cost, no further claim for depreciation will be allowed.

Deductions for depreciation must be made as a separate item of the taxpayer's return, and must be explained by showing separately each class of property, its cost, estimated life, depreciation charged off for the taxable year and total depreciation charged off for all taxable years.

✱

Route of the Eastman School

The 1925 course of the New Eastman School of Professional Photography consists of lectures by nationally known experts in all phases of photography and demonstrations touching the highly technical phases of the work as well as the fundamentals.

The route for the school has been announced as follows:

Charlotte, N. C., February 17-18-19.
Atlanta, Ga., February 24-26.
New Orleans, La., March 3-5.
Birmingham, Ala., March 10-12.
Jacksonville, Fla., March 17-19.
Knoxville, Tenn., March 24-26.
Nashville, Tenn., March 31-April 2.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 915

Wednesday, February 18, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	195
Life-cast Bust of George Washington	197
Photographing Children	198
Association News	199
Know Where to Look for Increased Business } (Frank H. Williams)	200
Photo of Eclipse of January 24 (Henry Vollmer)	201
Past-Presidents of the New England Association	203
Your Income Tax	203-213-217
Middle Atlantic States Convention	204-205
Inventorying for the New Income Tax Law } (Elton J. Buckley)	206
What the Public Doesn't Like	208
As We Heard It	215

Editorial Notes

Although the details of the invention or process are not as yet made public for prudential reasons, there is a rumor afloat that experts in our bureau of standards and in the war department's section of aviation in Washington have devised what in popular parlance might be headlined: "Lens able to pierce vapor impenetrable to the eye." The camera's eye is to penetrate smoke screens for the detection of moving troops and vessels.

Perhaps the principle may be applied to the aid of navigators of the air and of the seven seas by removing the menace of fog.

It was wonderful enough that we were shown our bones through skin and flesh,

but we are now informed that inspectors hunt for hidden defects in steel motor shafts with a camera.

It is a safe bet that we must be prepared for anything that the liveliest imagination can produce.

✽

It is said that the Chicago Bar Association is disposed to direct its efforts against the publication of photographs of courtroom scenes, holding that thereby a prejudice is created in the minds of the people at large. The point is that the weight of public opinion should not fall within the scales of justice.

If such is the only reason for excluding the camera from the courts, it would appear that publicity by illustration is not likely to defeat the ends of justice, for, if this were the case, the public would be denied the court-rooms.

As the taxpayer supports the courts, among other things, he is entitled to attend court proceedings, and, if eligible to look in at sessions of the courts, why may he not have a photograph of them?

✽

Mr. J. L. Storey, a Wichita Falls, Texas, photographer, equalled a feat that Chicago picture makers have been bragging of for two years, and went them one better the

other night when he took a flashlight picture of the crowd at the Wichita Club banquet, left the building, took it to his finishing room, and returned with the completed picture in exactly twenty minutes. It had been the boast of a prominent Chicago photographer that he could make banquet pictures, returning them to the hall in twenty minutes. Mr. Storey left the Wichita Club at 33 minutes past ten, and returned with the picture at exactly 10.53.

✱

The British Journal of Photography printed the notice below in a recent issue. We've heard of all kinds of graft, but this story about photography—we wonder if any American photographer does or would stand for such touts:

CUSTOMER'S BLACKMAIL

"A recent issue of the *Bystander* had a dreadful story to tell of the way in which dressmakers (and photographers) are victimized by those of their customers who contrive to live expensively on nothing a year on the strength of their society influence exerted in the form of recommendations of this or that establishment, from which they in return can supply their wants without paying a penny. The writer in the *Bystander* vouches for the truth of the following incident:

"A young man started a photographer's business in a fashionable street. He sent around circulars to folk of light and leading, and, to his delight, amongst others, received a visit and a sitting from a lady of degree whose name is frequently in the newspaper. The proofs were greatly admired and a large order was given. Then the photographer sent in his bill. The next morning he received a visit from the mother—a very great lady indeed—of the lady of degree. She petrified him by asking him to explain his "insolence" in sending her daughter a bill for the photographs! When he meekly suggested that the procedure was usual, the very great lady indeed informed him—and with

no little scorn for his ignorance—that neither she nor her daughter ever paid for their photographs; that photographers considered sittings from them an honor and a privilege; and that instead of sending in a bill he ought to have been grateful to her daughter for giving him such an advertisement! She departed with the menacing remark that he would be wise not to make an enemy of either her daughter or herself.

"We suppose that it is possible that things of this kind go on in connection with the business of photographic portraiture, but it seems unnecessary that a fashionable photographer should yield to unreasonable pressure on the part of a society tout, considering the efficiency with which a great many of those in the fashionable portrait business do the touting for themselves. Surely the efforts of an individual society woman in canvassing pale in insignificance in comparison with those organized and kept in action by protagonists of the free-sitting system."

✱

You never can tell just when and where you are going to get it in these days of resourceful bandits. An over-developed instinct of salesmanship may prove your ruin, for the gentlemanly visitor to your place of business gets you thinking of nothing but making a sale and then demands your roll or your life at the point of his "gat."

Witness the plight of one Goldfarb, first name Morris, photographer.

Posing two youths at 6.30 P. M. in his studio at 14th Street and 3rd Avenue, New York, for their "likeness," he asked them to look pleasant, and was just ducking under his focusing cloth when they aimed their artillery and got back at him with: "Look pleasant and come across with your green stuff. Morris G. got some lead and a ride to Bellevue Hospital and his callers \$68 and a free pass along 14th Street.

✱

What is believed to be a record in printing a photograph was made the other day in

Ohio. Dr. Sam Burka and Lieutenant George Goddard, of McCook Field, Dayton, took a picture in Dayton and completely developed it in the sixteen-mile flight to Xenia. The photographers snapped a picture of Brigadier General William Mitchell from the air, as he was leaving the Union Station in Dayton for Washington. While Lieutenant Goddard piloted the plane toward Xenia, Dr. Burka finished the development with specially designed apparatus. As the plane swooped low over Xenia, a message bag was dropped to the agent of the Pennsylvania Railroad, who had been warned of the coming of the plane. The two fliers turned about and headed for Dayton and met and passed the General's train on the way. Upon arriving at Xenia, General Mitchell was handed the finished picture by the agent.

❧

A column contributor to the *Montreal Herald* grows facetious over the term, "receptionist," and tries to enlighten the readers as to the nature and character of this important essential functionary of the portrait studio.

He is profuse, prolix and pronounced in his endeavors to define what photographically is meant by receptionist, but, withal, he darkens council by words without knowledge and ends by transforming the cicerone of the skylight into a superbeing who combines all the virtues essential to the success of the momentous undertaking of sitting for one's picture. Naught is left the artist operator but to hide his diminished head under the black cowl and snap the picture. "She is," we are told, "the keystone of the arch. She has the knack of drawing out the best expression by putting the client at ease comfortably and imperceptibly by directing the choice of style, best adapted to the subject." In a word putting the whole transaction across.

The receptionist truly is a valuable adjunct to the portraitist, but this estimation of this indispensable factor is placed a little too high.

Life-cast Bust of George Washington

One hundred and twenty-six years ago this year, the birthday of Washington was nationally observed for the first time. One of the last acts of Congress, in old Congress Hall, Sixth and Chestnut Streets, Philadelphia, was the adoption of a resolution, providing that the birthday of the first President should be fittingly observed February



Photo by J. W. Weisen
Philadelphia

22, 1800, throughout the United States. At the Philadelphia celebration, among those who took part, were the President of the United States, John Adams, and the Vice-President, Thomas Jefferson.

This interesting photograph is a profile from the life-cast bust of Washington, made by the eminent sculptor, Houdon, at Mount Vernon, in 1785, just after the Revolution and prior to the time when Washington was again called to Philadelphia to accept the Presidency of the Constitutional Convention of 1787.

Photographing Children

I have in mind two men who live in my neighborhood and both of them are good neighbors. I can talk business or politics or baseball with either of them and find either one interesting and agreeable. But there is a decided difference in those two men.

If both of them were photographers, one would be successful and the other would not, or I am no judge of human nature. Every child in the neighborhood knows the one man, while to the other, children are a necessary evil. He has nothing in common with them—they have nothing in common with him.

The first man has only grown-up children of his own, but every tot in the neighborhood is his friend and would rather play in this man's back yard than in its own.

I don't mean to say that this man would be a success as a photographer simply because he might specialize in child portraiture. He might be a photographer in a small town where the field was not large enough for the specialist and still be successful.

Many photographers look upon the photographing of children with anything but enthusiasm and then wonder why the women go somewhere else to be photographed.

There are more photographs made of women than of small children. And there are more photographs made of small children than of men. And I believe it is quite safe to say that there are many more photographs of women and men made by photographers who enthuse over children than by those who don't.

If you look upon children as a bore and a bother, get someone in your organization who loves them and let them handle that end of your business. A successful portrait of a child may not only bring you more children to photograph, but whole families as well.

The child in the home has an enormous

influence over the whole family, and merchants and business men who know human nature are constantly striving for means of reaching parents through some appeal to the children.

The photographer has more reason than anyone else to make every possible effort to get the children's business. But it cannot be done by mere politeness or price inducements. Sentiment rules in the home where there are children and sentiment must be carried into business if you wish to make your studio popular with children and their parents.

Have you observed children enough to know the things that appeal to them? If you haven't, take a lesson from them. Try out a few toys—not the expensive ones that are really made for the parents to play with, but the ones the children can enjoy.

An electrically operated train, for example, was never intended for a small boy. His father or older brother enjoy operating it, but they are photographed without toys. But an iron train with a string tied to it is the train the smallest child can understand and operate, and this is the type of toy for the average small boy.

Child furniture and dishes and dolls that won't break are equally fascinating to girls, and they must be allowed to really play with them if they are to feel at home in your studio.

I have in mind a lady who owns a grocery store in my neighborhood and all the children insist on their parents going to this particular store, at least when they go along, because they like Mrs. R. and she occasionally gives them a whistle, or a balloon, or an advertising toy, or booklet, or a cracker, or apple, or piece of candy.

She knows them all by name and her love for children is genuine, so it is no wonder that she gets the business of their parents even if her prices are no lower than those of her competitors.

Aside from securing the good-will of the

children, child furniture and toys are very useful accessories, as they enable one to secure a great variety of poses that are perfectly natural, and after all this is the secret of child portraiture.

There is one more point on child portraiture that may be overlooked by some photographers. Be sure that you have a lens that is suited for the work. Of course, portraits of children can be made with any lens suitable for portraiture, but if you are going to allow children to pose themselves you must allow for their moving about. And unless you use a Graflex it is difficult to keep them in focus and be ready for an exposure at the opportune second. You can, however, use a lens of fairly short focal length and secure sufficient depth of focus to allow for their moving about in a plane having a depth of two or three feet. So long as they

can be kept within such limits they can be allowed to do as they please, and several exposures can be made without focusing the camera for each exposure.

Whatever method may be adopted for securing good pictures of children, patience is essential to success. Children cannot be rushed. Time means nothing to them and should mean nothing to you so long as you get good results.

For this reason many photographers have special rooms for photographing children. They can turn them loose and let them play, and when they begin to feel at home in their surroundings it becomes an easy matter to get a set of negatives that is well worth the time given to it. And don't forget the influence that good pictures of the children have on the rest of the family and relatives and friends.—*Standard Photo Messenger*.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

Every once in a while, someone writes in to be straightened out on postal regulations as applied to photographs. One such, just answered, leads us to think that the different points might be of interest to others so we will set them forth in the order in which they were presented to us.

A couple of fundamentals must be borne in mind, *viz.*, that packages of photographs under four pounds in weight belong in the third class; over four pounds, fourth or Parcel Post class; that the C. O. D. and Insurance privilege has been applicable to third class since July 1st, 1924. This latter feature was not at first recognized by some postmasters but we have not had any complaints in the past four months so we will assume it is now available without question.

First. The enclosing of film negatives. When material of third and fourth class were included in the same package, the higher postal rate applied with the privilege of C. O. D. and Insurance. Some photographers evidently had the idea that the enclosing of a negative was entitling them to fourth class rate as well, whereas the negative, a fourth-class article, merely entitled them to the privileges mentioned. Those who applied for fourth-class rate were evading the regulation and open to a reprimand. Since July 1st, 1924, there is no advantage in this expedient and in fact, beyond the fifth zone of parcel post, the mixed package will cost more than straight third class, for packages under four pounds.

Second. Boosting to four pounds. This

method of obtaining the desired classification and lower rate is not new to the majority of photographers and most certainly is not new to the postal authorities. The latter well know that they are handling and paying the railroads to haul tons of superfluous matter for which the P. O. Department is receiving less revenue. Until the postal regulations and rates are changed, however, they are powerless to stop the leak.

But some photographers think it is so silly to load up a package with a lot of junk. Their customers cannot understand it. Don't blame them either until they understand the situation. For those who care to continue with this practice, we might consider it as missionary work which will impress on the public the need for better regulations and then when the time is ripe and the P. A. of A. goes after a revision of rates for photographs, we will have much better support from the country at large.

Third. C. O. D. and Insurance a Benefit. A couple of writers have pooh-poohed this as meaning nothing to them. Maybe it doesn't—they just don't happen to be using the mails very extensively. Here is the way one fellow figures it out. With groups, he charges \$1.00 for immediate and personal delivery (where he can collect his dollar). For mail delivery, the price is \$1.25. His mailing envelope, postage and C. O. D. charge amount to 21c, thus netting him four cents additional. Collection is practically assured, bookkeeping and repeated billing for a small sum is avoided and he gets his money at once. No trouble, quick results and a distinct advantage. The avoidance of bad debts is enough to recommend the use of C. O. D.

✱

January went out in a blaze of glory for the number of memberships received the first month of the year and it now looks as though February was going to keep up the pace. How about you?

HAVE YOU SENT IN YOUR DUES
FOR 1925?

Know Where to Look for Increased Business

FRANK H. WILLIAMS

The most successful present-day photographers are never content with sitting around and waiting for business to come to their studios. They are always up and after business all the time. And, unquestionably, many other photographers would find it immensely to their advantage to also get busy in the effort to get more business from good prospects.

But just where can the photographer look for new business?

Knowing where to get new business is, of course, the very first essential in getting new business. And it will therefore be a good plan for the alert photographer to prepare a list of the places where he could look for new business and to then devise the best ways and means of appealing to such prospects and getting their patronage.

The list of places where the average successful photographer could reasonably expect to get new business might look about like this:

Gatherings of salesmen, family gatherings and other gatherings calling for group pictures.

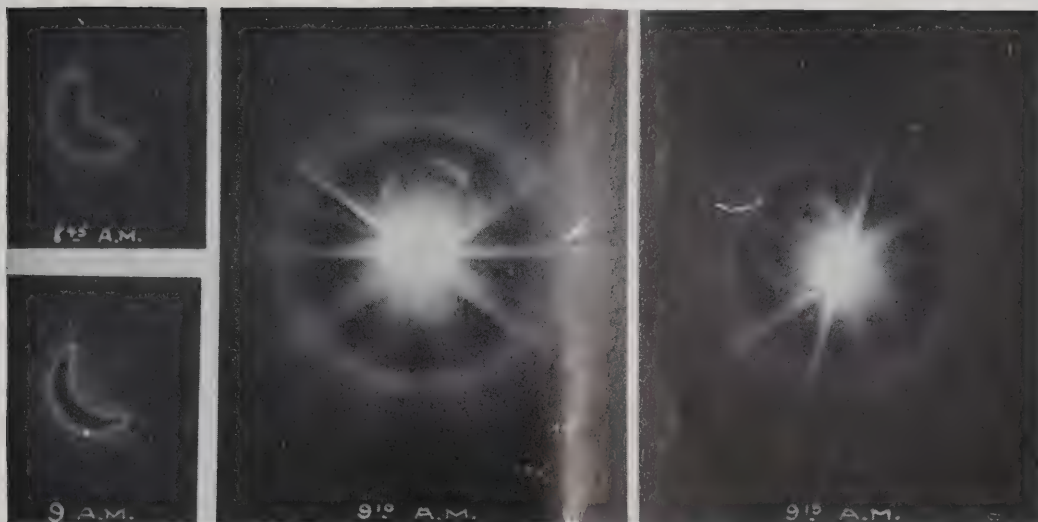
Construction pictures showing the progress of work on the various buildings under construction in the territory.

Accident photographers for the railroads, interurban companies and other companies involved in the accidents and for local insurance companies which are interested in the accidents.

Photographs of fires and explosions for people who own the buildings or who rent the structures and for the insurance agencies and others that are interested in the buildings.

Birthday photographs of people of various social distinction.

Wedding pictures and pictures of wedding anniversaries.



How the eclipse of January 24th looked from the studio of Henry Vollmer, Bloomfield, N. J.

When last exposure was made, stars were seen for a moment.

Class pictures for groups of people joining local lodges and for members of classes in schools and colleges and so on.

Studio portraits of business men and business women to be used in the house organs published by the concerns where the people are employed and for use in newspaper and direct mail advertising.

Studio pictures of new babies and various members of the family.

Pictures of people standing beside the new automobiles they have just purchased or standing in front of the new homes they have erected and so on and so forth.

Pictures of attractive dogs and other pets owned by people.

Once the photographer has made such a list as this of all the possible places where he could expect to get business from time to time it would be a good plan for the photographer to go over every item on the list every week or so for the purpose of making notes as to whether or not he had recently secured any business from that line of prospects and whether or not there were any good prospects in that particular line whom he should solicit for business immediately.

In this way the photographer could keep his business from getting lopsided. He could, for instance, get after more business in the lines from which he hadn't recently been securing much business and this would be a tremendous help not only in bringing in more patronage but in giving his work the well-balanced air which it should have.

Suppose, for instance, the photographer, in going over his list of possible places where he might be able to get business, notices that he hasn't been getting any jobs of taking group pictures of salesmen's gatherings and other gatherings for quite a considerable length of time.

Upon making such a discovery the photographer might say something like this to himself:

"Now, it's a cinch that such gatherings are being held from time to time and it's a cinch that photographs are being taken of such gatherings, because in the past there have always been pictures taken of such meetings and it's a certainty that things haven't changed materially since the last time I took a group picture. In other words, I'm not getting all the business from this particular line that I should be getting and

so it is up to me to get busy and to bring in some business from this line.

"But just where can I go?"

Having reached this question, the salesman might then take a pad of paper and pencil and, turning to the classified pages in the rear of his phone book, he might make notes of the names and addresses of all the firms listed in the rear of the book which had ever had him take any group pictures. Then he might place opposite each of these names the approximate date when he took such pictures.

Also he might put down the names and addresses of other firms listed in the classified pages of about the same nature as those for which he had done work in the past. For instance, if the photographer had ever done any group photographic work for a wholesale grocery store of the city, he might put down also the names of the other wholesale grocers, as it would be certain that they would have calls, from time to time, for the same sort of group pictures as those the photographer had taken for the other house.

Having done all this, the photographer could then get busy on the phone or he could make personal calls on the firms on his list and he could urge them all to have group pictures of their salesmen or employees or something of that sort.

"In going, for instance, to some wholesale house for which he had never done any work, the photographer could say something like this:

"I'm A. B. Blank, the photographer. I've done some group work for one of the other wholesale grocery houses in this city and it strikes me that there ought to be a chance for me to take a group picture of your salesmen or of your employees for use in your house organ or for use in direct mail advertising or in some other way."

"There might be a chance in the future," the wholesale grocery executive might then say in reply, "but there's nothing doing right now. We haven't had a regular salesmen's convention for some time and there's no telling when we will have one again."

"Well," the photographer could say in reply to this, "if you haven't had a picture of your salesmen taken for some time, then right now is the very time to do it. You don't need the excuse of a regular salesmen's convention for having a group picture taken. Just have a picture taken some Saturday, when they are all in for the week-end. You could use the picture in your house organ or give each salesman a copy of the picture. There's nothing quite so effective in peppering up a bunch of salesmen as to have their pictures taken. You'd find that it was a real stimulant to your business to have such a picture taken."

And such a line of talk would, undoubtedly, result many times in the photographer getting an order for a group picture of the salesmen. And even if he didn't get an order for a group picture, this sales effort of his might result in landing some other kind of work.

Again, suppose that the photographer in going over his list of possible places where he might get work, saw that he hadn't been getting any wedding anniversary pictures to take for quite a long time.

When this is the case the photographer might go to the society editors of the local paper and ask them if they knew anything about any wedding anniversaries that were going to be observed in the near future by local people. Undoubtedly the society editors could tell the photographer about some such weddings that were going to be observed and the photographer could then go to these people and solicit their patronage. In many instances all that would be necessary in order to get the wedding anniversary work would be to suggest to the people that they have the pictures taken. They would at once fall in with the idea and a good order would result.

This thing of making a list of all the possible lines in which the photographer might get work and of then checking up to see which lines hadn't contributed any work to the studio for some time, would be a splendid way of visualizing the whole proposition.



PAST-PRESIDENTS OF THE NEW ENGLAND ASSOCIATION

Reading from left to right they are as follows:

1st row—W. D. Hansen J. Chester Bushong W. F. Oliver W. H. Manahan, Jr. J. H. C. Evanoff J. H. Garo
 2d row—J. P. Haley Geo. H. Tingley M. B. Parkinson Geo. H. Hastings W. H. Partridge
 3d row—Eugene Frank Gray Louis Oliver

It would make the photographer see just where he was all the time and so would serve as a splendid stimulant for more active solicitation efforts—all of which would unquestionably result in more business coming to the studio.

Know where you can look for more business, Mr. Photographer, and then go after the places where you can get it.

And—get after new business hard all the time.

✱

Diner—I don't like all these flies at the table.
 Fresh Waitress—Well, if yer'll just point out the ones yer don't like I'll chase 'em out.

✱

Visitor—"So you really think Yarmouth is a healthy place?"

Native—"Healthy! Why, we cure herrings here after they're dead!"—*Tit bits.*

Your Income Tax

No. 6

The taxpayer must include in his income-tax return for the year 1924 all items of gross income specified by law. In the case of a storekeeper, gross income usually consists of gross profits on sales, together with income from other sources. The return must show the gross sales, purchases, and cost of goods sold. The professional man, lawyer, doctor, dentist, must include all fees and other compensation received from professional services. The farmer must report as gross income the proceeds of sales or exchange of products raised on the farm or whether purchased by him and resold. He must report also gross income from all other sources, such as rentals or profits from the sale of farm lands.

Net income, upon which the tax is assessed, is gross income less certain deductions for business, expenses, losses, bad debts, contributions, etc. To take full advantage of the deductions to which entitled taxpayers should read carefully the instructions on the form under the heads of "Income from business or profession."



BENJAMIN FRANKLIN HOTEL, PHILADELPHIA

Middle Atlantic States Convention

TO BE HELD AT THE

BENJAMIN FRANKLIN HOTEL, PHILADELPHIA,

Ninth and Chestnut Streets

Monday, Tuesday and Wednesday, March 23, 24, 25

*A three-day convention brimfull of
Practical Demonstrations*

"Novel Methods in Lightings"

"The making of photographs to bring in the dollars"

"A talk by a famous receptionist"

"A new printing process demonstrated"

Make your hotel reservations promptly. All rooms are outside rooms, with bath and circulating ice water.

Rates : Single room, \$4.00 per day and upwards; double rooms with double bed, \$5.00 per day and upwards; double rooms with twin beds, \$6.00 per day and upwards. A number of rooms will accommodate 3 or 4 persons. An extra charge of \$2.00 per day is made for each extra person. For instance, if a room is \$5.00 per day for two, the charge will be \$7.00 for three and \$9.00 for four.

Send your dues (\$3.00) to E. W. Brown, Treasurer, Box 431, Beaver, Penna.

THE ANNUAL CONVENTION
OF THE
**Photographers' Association of the
Middle Atlantic States**

*will positively be held March 23, 24 and 25, 1925,
at the Benjamin Franklin Hotel, in Philadelphia.*

ONE OF THE FINEST AND MOST CONVENIENT LOCATIONS EVER CHOSEN FOR A CONVENTION,
AND A PROGRAM THAT IS BOUND TO SEND YOU HOME HAPPIER AND WISER.

Three days of instruction and entertainment. Something doing every minute, yet balanced so that you can enjoy the social side. This convention will prove that photography is for photographers, and that you can do yourself and your business a world of good by mingling in the crowd for three days. Bring your troubles and make them known—we can make them disappear. The picture exhibit alone will be worth three days of time and car fare, and do not forget that we are expecting from three to six of your own pictures. If you haven't time to make us something special, just take them from the frames on your walls and ship them so that they will arrive before March 20th.

Address—PICTURE EXHIBIT, P.A.M.A.S.

care of DAVID B. EDMONSTON

BENJAMIN FRANKLIN HOTEL, PHILADELPHIA, PA.

Every exhibit accepted will be given a rating and all submitted will be returned after the convention; those having been hung, bearing the acknowledging stamp and a nicely printed card:

ACCEPTED AND EXHIBITED AT THE
NINTH ANNUAL CONVENTION PHOTOGRAPHERS' ASSOCIATION M. A. S.
PHILADELPHIA, 1925

Watch the BULLETIN OF PHOTOGRAPHY for further announcements of our program, and begin now to get ready to attend. We must have YOU in order to make this convention a success—YOU NEED THE CONVENTION.

Officers : { ORREN JACK TURNER, President
DAVID B. EDMONSTON, Vice-President
J. J. FLAHERTY, Secretary
E. W. BROWN, Treasurer

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(MR. BUCKLEY is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, MR. BUCKLEY will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

Inventorying for the New Income Tax Law

The question has been referred to me what is the proper procedure under the new income tax law for the owner of a stock of merchandise that has in fact depreciated in value, who is making up an inventory containing such depreciated stock? Since it shows a loss, he has a right to the benefit of that loss, so to speak, in calculating his income tax. Must he wait, however, until he sells it, thus fixing the loss definitely, or is he permitted to estimate its value and use that figure in the inventory?

I have a copy of the new regulations under the new act, and find that the rule is very clearly set forth. It may be interesting to observe that the Government's original attitude toward this question was that no loss could be claimed until the sale had actually been made and the loss thus settled and fixed. They still maintain this attitude toward the sale of certain kinds of assets. The argument was—and it had a lot of logic in it—that any article which a merchant or manufacturer made of the value of depreciated merchandise must always be a mere guess, and if he subsequently sold the article for a different figure, his report would be wrong and would have to be checked up and corrected. Multiplying this by the millions of taxpayers who would follow that method, you would get a degree of confusion almost overwhelming.

However, the Government finally adopted the plan of allowing the owner of a stock of merchandise to use either of two methods in taking account of depreciated items and this is the plan to be used under the new income tax law. He may include all his merchandise at its cost, without regard to

the depreciation that may have occurred. Naturally if the selling price, when the goods come to be sold, is less (or more) than the cost, an adjustment can be made. Or, second, if there has been depreciation, he can use the "market price," which means the net return to the owner after the sale is made, not the gross return. For instance, I quote from the regulations: "Any goods in an inventory which are unsalable at normal prices or unusable in the normal way, because of damage, imperfections, shop wear, changes of style, odd or broken lots, or other similar causes, should be valued at bona fide selling price less cost of selling."

Such goods must be given a reasonable value, taking everything into consideration, but, of course, the value can never be less than the scrap value.

It is often very hard to know what the selling price of depreciated merchandise would be. Sometimes a thing at the moment has no selling price because it has no market. The Government expects the taxpayer to make some effort to learn the selling price, and not just guess at it. In one part of the new regulations the Government says: "Bona fide selling price means actual offering of goods during a period ending not less than thirty days after inventory date."

When the taxpayer elects to inventory his depreciated goods at the "market," he comes under this ruling: "For normal goods in an inventory, 'market' means the current bid price prevailing at the date of the inventory for the particular merchandise in the volume in which usually purchased by the taxpayer. . . . When no open mar-



ket exists or where quotations are normal, due to stagnant market conditions, the taxpayer must use such evidence of a fair market price at the date or dates nearest the inventory as may be available, such as specific purchases or sales by the taxpayer or others in reasonable value and made in good faith." If goods are literally unsalable, then the taxpayer would have to guess at their value the best he could.

Naturally, the market method of inventorying goods can be made an instrument of the grossest fraud, therefore the Government makes it very plain in the regulations that they may come down on you at any time and check up your sales of alleged depreciated merchandise.

Then the Government has another plan which is supposed to be used by retail merchants particularly. This is the regulation as to that:

Retail merchants who employ what is known as the "retail method" of pricing inventories, may make their returns upon that basis, providing that the use of such method is designated upon the return, that accurate accounts are kept, and that such method is consistently adhered to unless a change is authorized by the Commissioner. Under this method the goods in the inventory are ordinarily priced at the selling prices, and the total retail value of the goods in each department or of each class of goods is reduced to approximate cost by deducting the percentage which represents the difference between the retail selling price and the purchase price. This percentage . . . should represent as accurately as may be the amount added to the cost prices of the goods to



Difficult Subjects

Harsh lines and contours may be softened, subdued and rounded, giving artistic portraits without that soft-focus "mushiness." To prove this, try

HYPERION

Diffusion Portrait Lens f4

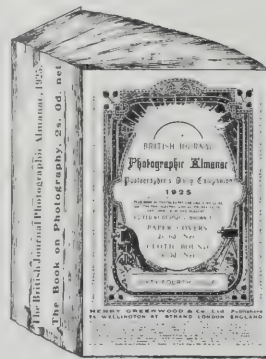
Mastering the new pleasing effects in portraiture is well worth the time you will spend in experimenting.

Your dealer is authorized to offer a liberal trial without charge. Or, write to

GUNDLACH-MANHATTAN OPTICAL CO.

841 Clinton So. Rochester, N. Y.

1925 British Journal Photographic Almanac



The biggest and most successful book on Photography. Packed with every kind of information.

All the latest methods; all the formulas;

all the new goods from Europe.

A fat, invaluable book, 816 pages of interesting reading matter and advertisements.

Get a copy NOW at your photo store, or write to George Murphy, Inc., 57 East Ninth Street, New York, who are sole distributors in the United States for Henry Greenwood & Co., Ltd., Publishers, London.

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By ALFRED B. HITCHINS

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation.
It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

cover selling and other expenses of doing business and for the margin of profit.

If I were the owner of a lot of depreciated merchandise I should make what inquiries I could as to what it would probably sell for, if I wanted to sell it, and should use a figure based on the information obtained as to inventory value.

(Copyright by Elton J. Buckley)

✻

There's no use waiting for your Ship to come in if you haven't sent one out!

PHOTOGRAPHERS are the only business men who pay a tax on the apparatus they require to earn their living.

The excise taxes on cameras and lenses can only be repealed by an act of Congress.

Write your Congressman about this unjust condition.

What the Public Doesn't Like

Some photographers seem to think that the tastes and preferences of their customers are fantastically obscure and unascertainable. No doubt there is more difficulty in arriving at a definite conclusion in some localities than in others, but it may usefully be suggested that the same purpose will be served almost as well by finding out the chief dislikes and aversions of actual and possible patrons, in order at least to steer the studio ship clear of submerged rocks and hidden shoals. No great trouble ought to be met with in obtaining a broad general idea of the things or qualities that sitters do not admire. Some of these are common to most businesses, while others are peculiar to the photographic studio.

With regard to the first category, photographers might profitably learn a number of practical lessons from the large stores and emporiums. They will always find in these an attractive and compelling display, both inside and out, plainly marked prices, the

freedom to promenade any department or even to handle goods within reasonable limits, without interference or being pressed to buy, speedy and courteous attention at the counters when required, and a prompt despatch of purchases. Now, here we have at least one notable point that is unfortunately quite rare in a photographer's reception room. The prospective sitter is apt to be pounced on at once, without any pause for looking round or consideration. Customers certainly do not like, as still occurs in many studios, to see the receptionist rising hastily from the mysterious shade of a retouching desk, or perhaps running precipitately from some upper region at the nerve-shaking jangle of a bell. Such things do not produce a good first impression, and may easily affect the order, or prey on the placidity of the portrait. It is a much better plan to let the client enter an empty reception room, since that has a composing tendency, helps to put some people more at ease, allows time for a glance at the specimens, and does not make the establishment seem so desperately eager to catch a customer. Then, after a brief interval, the receptionist should enter with a brisk, breezy interest, yet quietly and without trace of hurry.

The reception room should not look too business-like. People are sub-consciously repelled on coming face to face with someone sitting behind a massive desk, demanding addresses and entering cash transactions in a fat leather-bound book, like an income-tax collector. Rather, let the receptionist have an unobtrusive little note-book for this kind of thing, and jot down her memoranda with a tiny programme pencil. The desk and the actual ledgers can quite well be kept out of sight. Above all, the reception room should be rendered bright and attractive in every possible way. It should give the impression of being public rather than private, a place that the casual shopper is welcome to step into and "take a look around."

The bodily and mental influence of the place where the photographs are actually



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties :

ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK

WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES

Write for price list No. 8.

*Consult Blue List No. 2 on Specialty Work for your
Amateur Trade.*

BLUM'S PHOTO ART SHOP, Inc.
1021 North Wells Street CHICAGO

HIGGINS'

White Waterproof Ink

In New, Two Ounce Size Bottles

TO meet the special requirements of photographers and others desiring a larger and handier size than our ¼-oz. bottle with quill stopper. The price is proportionally lower.

Negative numbers, signatures on photos and mountings will never fade or rub out when written in this opaque, clear-white, waterproof ink.

Your dealer can supply you.



CHAS. M. HIGGINS & CO.
271 Ninth St.
BROOKLYN, N. Y.
CHICAGO LONDON

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

Photographic Facts and Formulas

By E. J. WALL
F.C.S., F.R.P.S.

THIS book is a wonderful addition
to photographic literature, con-
taining, as it does, 969 working direc-
tions, tables and formulas, covering all
departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE **\$4⁰⁰** PER COPY

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia, Pa.

taken is also vitally important. People instinctively learn to avoid a gloomy, untidy or uncomfortable studio, or one where the worried operator fusses helplessly and tediously about arranging a multiplicity of old-fashioned blinds or sorting out a chaos of clumsy accessories. Still less do they like a freezingly cold, draughty, stuffy or leaky studio, especially the last, where stray rain-drops drip damagingly down on the latest new dress or suit.

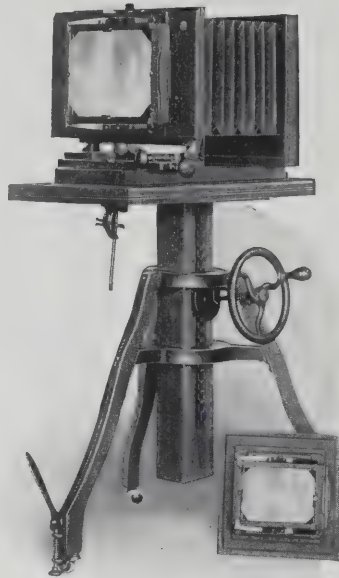
With regard to the photographs themselves, it will be found that the great majority of sitters do not care for impressionism, fuzziness, abnormal poses or eccentric lighting. With these exceptions, however, they like originality or novelty, admire the genuinely artistic, and can quite definitely discern it from the inartistic and crude, though mostly unable to explain wherein lies the difference. In especial, there is an evident revulsion from pronounced lack of sharpness, as distinguished from a moderate and pleasing degree of diffusion. The sitter seldom fails to be satisfied if given an identifiable and characteristic likeness, not blurred beyond recognition, cross-lit into unintelligibility, or tamed and falsified by excessive retouching. Most people, too, are well aware that a warm tone is best suited to portraits, that large prints demand a somewhat rough surface, while small prints should preferably be smooth, yet by no means glossy. Undoubtedly a consensus of opinion will condemn gloomy, funereal mounts, save sometimes in prints that are to be framed. It should be borne in mind that nowadays a goodly proportion of sitters possess quite a passable smattering of photographic knowledge, and perhaps have a nodding acquaintance with the camera. Hence it is advisable to be strictly accurate when explaining anything to customers, or when making excuses for shortcomings.

Deciding on the prices is always a delicate problem. It needs to be recognized that certain localities will not tolerate what they consider an excessive price, while others will

Century Studio Outfit No. 4A

*A Good Outfit
at a reasonable price*

THE No. 4A OUTFIT is our answer to the demand for an outfit to use in small studios or in cramped quarters where long focus lenses are impractical. The bellows draw is 22 inches, which, while less than on our larger models assures correct perspective and proportions. By means of its sliding ground glass carriage an 8x10 or two 5x8 exposures may be made on film or plates. Regular equipment also includes one 8x10-5x7 Reversible Adapter Back with one 8x10 and one 5x7 Eastman Film or Plate Holder. The No. 4A Century Studio Stand is part of this outfit. It is a very simple, strong and durable stand.



Look over the No. 4A at your Stockhouse

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.

(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City

Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.

New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

sniff with contemptuous disdain at what is regarded as an unduly low one. The wisest thing is to have a fairly wide variety of styles and mountings, each possessing some distinctive diversity in quality or finish to justify different prices. Having arrived at the happy medium for both ends of the scale, common sense should surely indicate the great business desirability of marking everything with plain yet unobtrusive labels or tickets. It not only tends to bring in many a client who hates making inquiries, but saves an enormous amount of time otherwise wasted in explanations. It is also a guarantee of good faith, for people very greatly dislike the idea of a possible variable price for the same article, raised for one person and lowered for another, according to the degree of prosperity outwardly indicated.

People emphatically do not like their orders to be inferior to the specimens. This is a subtle pitfall even to the most conscientious worker, who almost always tends to pick out his best and exceptional results for display. It is far better policy, however, to show only average pictures, of not too handsome persons, and to aim if possible at surpassing these in the execution of orders, to the surprised gratification of clients, always the most enduring and satisfactory form of advertisement.

It is fatal to get a reputation for dilatoriness in the execution of orders. Rendered independent of fluctuating daylight by bromide and other development papers, with the greater speed made possible by rapid printing machines, and with trade printing and finishing firms ready to lend their aid in overtaking a press of work, the modern photographer should have no trouble in knowing precisely when a given order can be completed. This he should state frankly, and should keep his promises at all costs. When delay is seen to be unavoidable, it is far better policy to say honestly in the first place that the photographs cannot be done before a certain date. It ought not to be necessary to emphasize this obvious and very

elementary truth, familiar to every successful man of business, yet it is an actual fact that many studios have come to an untimely end from no other reason than tiring out their customers' patience with unkept promises.

If more serious attention were paid to removing all known or probable sources of dissatisfaction or discomfort, so that the photographer's public is left with little or nothing to grumble at, there would be small need to worry anxiously over the purely hypothetical question of "what the public likes." This could safely be left to take care of itself, on the same principle as the high lights in exposure.—A. LOCKETT in *The British Journal of Photography*.

✽

Your Income Tax

Taxes paid or accrued during the taxable year are deductible within limitations prescribed by the Revenue Act of 1924. Such items include taxes on personal property and real estate, whether business or residential. So-called taxes assessed against local benefits, such as street paving or drainage, which tend to increase value of the property assessed, are not deductible, since they are considered as constituting the cost of a permanent improvement, explains the Bureau of Internal Revenue.

Federal income taxes may not be deducted. Other Federal taxes, however, are deductible. Examples of miscellaneous occupational taxes are taxes on properties of shooting galleries, pool rooms, bowling alleys, custom house brokers and stock brokers. The Federal estate tax is deductible from the gross income of the estate of a decedent in ascertaining the net income of the estate subject to tax.

Taxes paid by a tenant to or for a landlord for business property constitute additional rent and may be deducted as such. To the landlord such payments constitute taxable income. Taxes paid by a tenant to or for a landlord for property used by the tenant as a residence are not deductible. In this case, they constitute a personal living expense to the tenant. In either case, if the landlord includes the amount of such taxes in his gross income, he may also take as a deduction the same amount for taxes paid. If, however, the taxes paid by a tenant include an amount for a local benefit, the landlord must include such amount in his gross income and cannot take any deduction therefor.

Admission taxes are deductible from gross income in determining net income, but the taxpayer must show that account has been kept of the amount paid during the year. The tax applies

CAMERA BARGAINS

4½ x 6 cm., Ica Roll Film Atom A, with Carl Zeiss f4.5 Lens and Compur Shutter	\$30.00
4½ x 6 cm., Voigtlander Tourist, f4.5 Heliar Lens, three holders and adapter	35.00
2¼ x 2¼ Plaubel, with f4.2 Anastigmat Lens in Compur Shutter (Roll Film)	22.50
5x7 Compact Graflex, with f4.5, 8¼-inch Bausch & Lomb Tessar Lens	110.00
Cine Kodak, (16 mm. film) with f3.5 Kodak Anastigmat Lens	90.00
Sept Cine Camera, (standard size film) with f3.5 Anastigmat Lens, case and six magazines	59.00

LENS BARGAINS

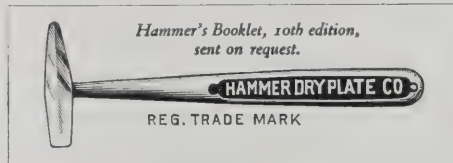
5¼-inch f4.5 Aldis Anastigmat in Sunk Mount	\$12.50
6¼-inch f4.5 Aldis Anastigmat in Sunk Mount	14.50
6 -inch f4.5 Goerz Dogmar in Compur Shutter	22.50
7¼-inch f4.5 Bausch & Lomb Tessar in Barrel	32.50
11¼-inch f4.5 Heliar Portrait in Barrel	95.00
12 -inch f4.5 Ilex Paragon in Barrel	75.00

Send check or money order, or C. O. D. on request.
Ten days' trial with full refund, if not satisfactory.

CHARLES G. WILLOUGHBY INC.
CAMERA HEADQUARTERS
110 West 32nd Street - New York

HAMMER PLATES

coated on clear, transparent glass and rich in silver of the finest grade, hold the record of efficiency the world over.



HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.	No.	No.
1 Modern Lenses (April 1899)	48 Commercial Photography	97 Photography with Small Cameras
3 Hand-Camera Work	50 Studio Construction	98 Stereoscopic Photography
4 Photography Outdoors	52 Aerial Photography	100 Enlargements from Small Negatives
5 Stereoscopic Photography	53 Pictorial Principles	
6 Orthochromatic Photography	54 Outdoor Exposures	102 Trimming, Mounting & Framing
7 Platinotype Process	55 Architectural Photography	103 Toning Bromide & Gaslight Prints
8 Photography at Home	56 The Hurter and Driffield System	109 Drapery and Accessories
10 The "Blue Print," etc.	58 Outdoor Portraiture	111 Photography as a Business
12 Retouching Negatives and Prints	61 Control in Pictorial Photography	115 Platinum Printing, 40c
13 Photographing Flowers and Trees	62 Vacation Photography	119 The Optical Lantern
14 Street Photography	63 Photography in Advertising	120 Marketing Photographs for Publication
15 Intensification and Reduction	64 Figure Composition	
16 Bromide Printing & Enlarging	65 Home Portraiture	123 Enlarging on Gaslight Papers
20 Trimming, Mounting & Framing	67 Orthochromatic Photography	125 Pocket Camera Photography
21 Albumen & Plain Paper Printing	68 Decorative Photography	127 Amateur Portraiture
23 Photographic Manipulation	69 Printing-out Papers	131 Simplified Photography
26 Telephotography	70 Advanced Pinhole Photography	132 Getting Results with Your Hand Camera
27 Pinhole (lensless) Photography	72 Photography for Profit	
28 Seashore Photography	73 Panoramic Photography	133 Finishing Portrait Enlargements
29 Flashlight Photography	76 The Hand-Camera & Its Use	138 Travel and the Camera
30 Photographing Interiors	78 Printing Papers Compared	139 Modern Methods of Development
31 Photographing at Night	80 1st Book of Outdoor Photography	142 Profitable Processes, 40c
32 Defects in Negatives	81 Ozobrome, Sepia & Blue Prints	143 Remedies for Defective Negatives
33 The Dark-Room	85 Photography with Flashlight	145 Failures—and Why; in Negative Making
34 More About Development	87 Bromide Enlarging Made Easy	
35 Enlarging Negatives	88 Defective Negatives & Remedies	146 Success with the Pocket Camera
36 Lens Facts and Helps	89 Photography with Films	148 Failures—and Why; Printing & Enlarging
37 Film Photography	91 Photographing Outdoor Sports	149 Photographic Chemistry
39 Photographing Animals	92 Practical Orthochromatics	165 Unconventional Portraiture
40 Platinotype Modifications	93 Development (Gaslight) Papers	166 Specialized Commercial Methods
42 Genre Photography	94 Photographic Post Cards	
45 Orthochromatic Photography	96 Leaves from an Amateur's Notebook	
46 Development Printing Papers		
47 Kallitype Process		

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

only to admissions in excess of 50 cents; under the preceding act it applied to admissions of 10 cents or more.

Taxes are deductible as such only by the persons upon whom they are imposed. Thus the excise taxes imposed upon sales by the manufacturer of automobile truck or wagon chassis, cameras, fire-arms, etc., are not deductible by the individual purchaser, even though such taxes are actually billed as separate items. Automobile license fees are ordinarily regarded as taxes, and the amount thereof may be deducted. Customs duties paid by a person on articles which he imports for his own use are deductible.

License fees levied by the State or city upon certain businesses are deductible as taxes. The levy may be based upon gross income of the business, during a certain period or upon the nature of the business, each different kind having a different rate, on the location of the business, or it may be a flat rate applying in the same manner to each licensed business.

The Revenue Act imposes stamp taxes on bond issues, issues of capital stock, sales and transfers of stock, sales of products for future delivery, etc. These taxes are allowable as deductions from gross income either as a business expense or as taxes paid. If deducted, of course, under one heading, they cannot be claimed under the other.

Many corporations engaged in special kinds of business, such as manufacturing tobacco or oleo-

margarine, dealing in narcotics or spirituous liquors, etc., are required to make special reports. Corporations subject to sales tax or occupational tax also have particular forms to fill out. A domestic corporation must file annually, during July, a return showing the fair market value of its capital stock for the preceding year ending June 30. In the case of a foreign corporation doing business in the United States, it is required to file a return during July reporting the average amount of capital employed in the transaction of business in the United States during the preceding fiscal year.

✱

You are constantly meeting new friends—don't forget that you can be either an influence for good or for evil upon them.

We all of us, whether young or old, famous or obscure, wield influence.

We cannot live a day without affecting those around us for good or ill. Whether we will or no.

Be as humble as you like, you are still a person of influence, if not by your own choosing, then often by God's decree.

It may be only a smile or a simple kindness that you have given to a little child; or it may be some selfishness, bad temper, some weakness in you that sets in motion bad traits in another's character.

Whether we wish it or not, our lives must affect other lives.

See to it that the new folks you meet will be influenced only for good.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

AS WE HEARD IT

J. V. Meiser has opened a commercial studio in Yuba City, Calif.

H. B. Burkey has sold his studio in Nappanee Ind., to Edgar R. Branson.

Nicholas Boris has purchased the studio of Philip Weyrich, in Hillsboro, Ohio.

Millard La France has opened a new portrait studio in the Burnet Building, Syracuse, N. Y.

Geo. Decker, formerly of New York City, has purchased the Giroux Studio in Petaluma, Calif.

B. Yale, manager of the Yale Photo Studio, in Miami, Fla., has opened a branch in Hollywood, Fla.

The Wrensted Studio, Casper, Wyo., has been purchased by W. Bryan Dolan, formerly of Denver, Colo.

William De-Pauk, formerly of Los Angeles, has opened a studio in the Haden Building, Hawthorne, Calif.

Miss Ethel H. King, of Middletown, Ohio, has purchased the Kolb Studio, in Platteville, Wis. Mr. and Mrs. Kolb have moved to Oshkosh.

The proprietor of the Spaeth Studio, Evansville, Ind., has purchased the Drake Studio, in Aurora, Ind., and will conduct it as a branch.

The Boussum Studios in Fresno and Stockton, Calif., have been purchased by Fred Hartsook who operates a chain of studios in California.

D. R. Layn, of Three Rivers, Mich., has purchased the studio and equipment of Mrs. O. C. Shane, Colon, Mich. Mr. Layn expects to open his new studio about April 1st.

C. Bennett Moore, photographer of New Orleans, La., has opened a branch studio at 1208 St. Charles Avenue. This is the first of a chain of studios to be established by Mr. Moore.



During the first week of February, The Art Press moved from Adrian, where, during the last three years, they have served photo finishers in every State in the Union, to Fremont, Ohio, where they will operate a printing plant devoted exclusively to the needs of the photo finishing trade.



The Minnesota and Wisconsin branch of the National Photo Finishers' Association of America held a convention in La Crosse, Wis., on January 15.

C. R. Moen, of La Crosse, is president of the Wisconsin branch and Will I. Meuer, of Madison, is secretary. Photo finishers from Illinois and Iowa also were present.

The delegates met in the Chamber of Commerce, and, after a short business session, adjourned to the Stoddard Hotel, where they

WRITE

for lists of Platinotype, Palladiotype and Satista Papers, and for Enlargements and Contact Prints on Bromide and Chloride Papers, Finishing, etc.

WILLIS & CLEMENTS, Inc.
604 ARCH STREET
PHILADELPHIA, PA.

EMIL PINKAU & Co.

AKTIENGESSELLSCHAFT

LEIPZIG (Germany)

Leading and oldest established factory
for Picture Post Cards supplies

VIEW POST CARDS

in Collotype, Colored Collotype, Photo-
gravure, Photochrome, Photocolor,
Bromide, and all other styles.

"Heliolette" Background Films

Per set (6 piece) 3½x5½ (Postcard) . . \$1.00

Per set (6 piece) 4x6 1.50

Per set (6 piece) 5x7 2.00

Per set (6 piece) 8x10 3.00

Proof Assortment, 12 pieces (all sizes) \$2.50

INCLUDING ILLUSTRATED DESIGN SHEET
WITH OVER 100 ILLUSTRATIONS

FRED. OESER

10 Van Cleave Ave. :: Clifton, New Jersey

Send Money Order or Check

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York

A bird and his song may put extra dollars in your pocket



PHOTOGRAPHERS have, for many years, wanted an effective device which would assist them in making child photographs. They have realized that such a device is a necessity, because the finished product must show the child in a natural expression—an expression that will be recognized by its mother and father—and others.

That is why many photographers have so readily welcomed this Birdie into their studios. It **moves** and **sings** in its cage for **40 seconds!** It will captivate the interest of any child—and most grown-ups as well.

Improve your photographs. Increase your business. You'll boast of satisfied customers when you have used this device. It's a Bird!

ONLY \$2²⁵ POSTPAID



Substantial wire cage. Size, 5x7x9½.
Moves and sings by means of a clock-work device.

SPECIAL OFFER!

This Bird, which MOVES and SINGS for 40 SECONDS, may be obtained together with a year's subscription to the BULLETIN OF PHOTOGRAPHY, America's Leading Journal for the professional photographer for **\$3.50**.

Delivered to your address every Wednesday of the year

DO IT NOW—

*It is a small investment
with BIG returns*

FRANK U. CHAMBERS, PUBLISHER
636 South Franklin Square, Philadelphia, Penna., U. S. A.

enjoyed a banquet. Dr. Alexander Karr was the speaker at this event.

Paul Burgess, of Waterloo, president of the National Association, is attending the convention.

The principal aim of the Association is to build up better conditions in the business and improve the quality of the work.



All professional photographers, as well as amateur workers, who delight in fine lenses and cameras, will want a copy of a complete new Catalogue just off the press bearing the name of one of the oldest manufacturing houses in the optical industry in the country, the Gundlach-Manhattan Optical Co., of Rochester, N. Y.

Beginning with the Convertible Turner-Reich Anastigmat f6.8, which is one of the oldest and best known lenses manufactured in this country, the Catalogue covers the complete Turner-Reich, Gundlach and Radar families of lenses. These groups include anastigmats, portrait and process lenses and others intended for specialized requirements of various kinds. Two newcomers are listed under the Radar classification. One of these is called Radar Telephoto Anastigmat f5.6 and possesses some unusual characteristics which are only partly suggested by the designation "Telephoto" and "f5.6." There is a very interesting new portrait lens, Series B Gundlach Portrait f4, which will appeal to many portraitists. Among the many styles and sizes of Korona hand and view cameras illustrated in the book is the new Korona Pictorial View with telescopic bed, which is here fully illustrated and described for the first time in three popular sizes.

The new Catalogue marks the passing of its 40th anniversary by the Gundlach-Manhattan organization. It was established in 1884 and is therefore one of the few pioneers among optical manufacturers that have survived the changes in that field.



Your Income Tax

No. 7

Net income, upon which the income tax is assessed, is gross income less certain specified deductions for business expenses, losses, contributions, bad debts, etc. A storekeeper may deduct as a business expense amounts spent for rent of his place of business, advertising, premiums for insurance against fire or other losses, cost of water, light and heat used in his place of business, drayage and freight bills, and the cost of maintenance and repair to delivery wagons and trucks, and a reasonable allowance for salaries.

A professional man, such as a lawyer, doctor, or dentist, may deduct the cost of supplies used in his profession, expenses paid in the operation and repair of automobiles used in making professional calls, dues to professional journals, office rent, cost of water, light and heat used in his office, and the hire of office assistants.

The farmer may deduct as necessary expenses

BACO PHOTOGRAPHIC DYES

For Photographic Operations

PACKED IN 2-OZ. TINS—SENT PARCEL POST

Write for Price List

BACHMEIER & COMPANY, Inc.

Department 10. 441 W. 37th ST., NEW YORK CITY

The "Two-Way" Shutter

A NEW PACKARD

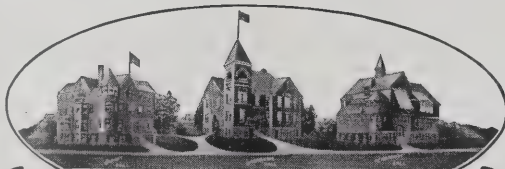
Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

Dagor f6.8

Descriptive literature upon request

C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City

BURNET'S ESSAYS ON ART

By *JOHN BURNET, F.R.S.*

The standard work for beginners and advanced workers the world over.

Adapted by every prominent art school and teacher.

Three subjects treated in one volume:

**The Education of the Eye
Practical Hints on Composition
Light and Shade**

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

Perfect Negatives

AND HOW TO
MAKE THEM

By *DR. B. T. J. GLOVER*

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

all amounts actually expended in carrying on the business of farming, such as amounts paid in the production and harvesting of his crops, cost of seed and fertilizer used, cost of minor repairs to farm buildings, and cost of small tools used up in the course of a year or two. The cost of farm machinery, equipment and farm buildings is not deductible as expense.

Deductions for personal or living expenses, such as repairs to the taxpayer's dwelling, cost of food, clothing, education of children, etc., are not allowed.

No. 8

Losses if incurred in a taxpayer's trade or business or profession or in "any transaction entered into for profit" not compensated for by insurance or otherwise are deductible from gross income in determining net income upon which the income tax is assessed. To be allowed, losses not incurred in trade, business, or profession must conform closely to the wording of the statute. For example, a loss incurred in the sale of a taxpayer's home or automobile, which at the time of purchase was not bought with the intention of resale, is not deductible, because it was not a transaction "entered into for profit." Losses sustained in the operation of a farm as a business venture are deductible. If sustained in the operation of a farm operated merely for the pleasure of the taxpayer, they are not deductible.

No. 9

Losses arising from fires, storms, shipwreck, "or other casualty," or from theft, whether or not connected with a taxpayer's business, may be deducted from gross income in his 1924 income tax return. If his home or automobile is destroyed by fire or his property damaged by storm, the loss is deductible for the year in which it was incurred.

Loss of property by theft or burglary is an allowable deduction, and need not be incurred in the taxpayer's trade or business.

A loss from embezzlement is also deductible.

All losses are deductible only to the extent by which they are not compensated for by insurance or otherwise.

✽

The teacher asked if there was anything worse than a giraffe with a sore throat.

"Yes, sir," came the answer from one boy.

"What, pray?" asked the teacher in surprise.

"A centipede with corns."—*Boot and Shoe World.*

✽

"Well! What are you stopping for?" asked the young man, as the taxi came to a halt in the middle of the block.

"I heard the lady say 'Stop!'" said the taxi driver.

"Well, she wasn't talking to you."

Please mention "Bulletin of Photography" when Corresponding with Advertisers

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 916

Wednesday, February 25, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	227
Writing Advertisements (A. B. W. Fletcher)	229
Don't Forget to Invite the Business	230
Mail a Letter a Month (Frank Farrington)	231
Illustration by Louis Fleckenstein	232
Association News	233
Middle Atlantic States Convention	234-235
"Simple Composition in Salable Photography" } (Robert Voiland)	236
Cleveland Photographers Meet	244
Pity the Poor Photographer (Wickes Wamboldt)	246
Missouri Valley Photographers	247
Commercial Photographers of Detroit	248
P. A. of Central Pennsylvania	248
Death of Lewis H. Bissell	249
Your Income Tax	249

Editorial Notes

A famous London photographer, Madame Yevonde, gives advice to those about to be photographed, and first of all she counsels the subject not to "dress up." Clothes, pose and trinkets are all secondary to expression. She says you must not put on garments or adornment of any kind with which you are unfamiliar. Any sail you may carry that is new, or embellishment that is unaccustomed, will surely be betrayed in your expression, for you will inevitably be thinking of how you are looking instead of appearing "natural." Better go to the studio in a sports suit that you are familiar with and never think about, than go to the studio "dressed to kill."

If you must have a portrait, wear the costume and etceteras a few times beforehand so that it becomes friendly to you—then you will not be thinking about them at the psychological moment.

Madame Yevonde adds some don'ts for the benefit of the ladies:

Don't wear stiff and shiny fabrics.

Don't wear much jewelry, and by all means don't wear earrings unless you are accustomed to them.

Try not to be worried about being photographed.

Don't wait to be asked for a smile, but look pleasant. ❀

One of our exchanges suggests that the camera obscura, invented by Battista Della Porta, an eminent Italian physicist, was the forerunner of the camera, and describes it as consisting of a rectangular box with a lens whose focal length was equal to the length of the box.

On one side of the case, opposite the lens, was placed a plane reflector at an angle of 45 degrees. By this means the image of any object toward which the lens was directed, was thrown upon a piece of ground-glass placed on the top of the box.

There is no doubt that Porta had the advantage of a camera in one respect—that

of color, but his scheme of things required something not always available when one wishes to look at pictures—sunlight.

In a way, he was like the parson who went to the windmill dealer for a machine to pump his church organ. The dealer told him the organ could be pumped with a windmill all right, but he would have to get his music when the wind blew, and do his praying in the calm.

The development of photography apparatus, possibly from the camera obscura as a beginning, has been progressive through the surmounting of many obstacles great and small, as is the case in the fields of invention and engineering.

Harriman wanted to flatten the grades and curves of the mountain divisions of the Union Pacific Railroad by trestling the line across Great Salt Lake. His engineers told him that could not be done, for they had sounded a route and could not find bottom. He told them that it was not a question of what could or could not be done—"It's a question of what you must do."

The great work was accomplished by the simple process of finding a way of driving extra long piling to permanent strata to support the tracks.

Probably the Panama Canal would not have been built by General Gorgas but for the extermination of a disease carrying mosquito.

In our times, the most tragic instance of great invention just falling short of accomplishment seems to be that of Professor Langley, of Washington, who died disappointed on the very threshold of a great achievement. His flying machine was practical enough, it was flown after his death, but he seemed unable to devise any means of getting it off the ground. It is a pity he hadn't ever seen a wild turkey skurry along the ground with his legs to get up speed before taking to his wings.

✱

Photography has had another crushing blow. The attack this time comes from an unexpected quarter and is delivered by a

near-prophet from a small town on Long Island, N. Y.

The gentle art of taking pictures is unpopular among others, as for example, sensitive notables who prefer to sit rather than be shot; it is not liked by crooks on the way to jail in the care of minions of the law; highly paid actors in our national game resent being snapped while making a bonehead play.

Now the gentle art is denounced by an exponent of one of the fancy religions which flourish so luxuriantly among the gullible and temperamental. To be more explicit, the exponent aforesaid and a moderate number of his followers had a sort of a holy hunch that the end of the world was to eventuate at midnight sharp on Friday, February 6th. As the faithful were to be whisked to mansions in the skies on a golden cloud when things mundane curled up and quit, there would be no further use for houses and lands and livestock and flivvers, and so forth and so on, so they sold 'em.

While waiting for the cloud and portentous signs in the pitch dark firmament at the appointed time, a group of adherents to the cult were snapshotted by an ambitious cameraman in the interest of his newspaper.

The time for migration to the skies approached, came, passed and no cloud that could be used for passengers was observed.

Of course the prophet had to offer some explanation to his flock why they were left, as it were, on the sidetrack, and he did.

The flashlights of the nosey reporters had spoiled the heavenly vision!

✱

We knew this, but, cherishing our well-known reputation for modesty, hated to mention it until the obvious should be remarked by a competent judge. Our support comes from Stoneman, the famous English photographer, who declares that the men of the present generation are better looking than those of the last; that facial types are surely improving. This is comforting all around, and he further states to the gratification of

the older men, that his best and most cheerful sitters are those of 50 to 60. He adds that of some 30,000 people he and his firm have photographed, naval men are the handsomest.



It is now a well established fact that a great deal of valuable information of a certain kind can be obtained from photographs taken from the air. This was one of the sharpest lessons learned in the war. Air craft, larger and faster than ever before, are increasingly being used for purposes of travel and commerce. Putting the two facts together, it was inevitable that regulations should be framed to control the taking of photographs from air craft, and in some areas forbid it altogether. One of the first sets of regulations has just been promulgated by the Belgian Government. Over a wide zone in Belgium photography is absolutely prohibited, elsewhere it is only permitted to those possessing a license from the Ministry of National Defense. The person in charge of the air craft is made responsible for seeing that the cameras of passengers, not producing a license, are stowed away under his supervision. No doubt other countries will follow the example of Belgium in this matter.



Writing Advertisements

A. B. W. FLETCHER

Advertising, which, after all, is just salesmanship in print, naturally bears a very close analogy to selling by word of mouth, and if the reader will consider what constitutes sound procedure in the latter case he will begin to see the principles underlying the preparation of selling talk, or copy, as it is generally termed, for purposes of advertising.

Let us suppose, then, that you are sitting in your office one morning when the traveller is announced of a firm whose name is unknown to you, or with whom you have not yet done any business. The door is opened, the stranger enters, stands facing you, and bawls out at the top of his voice,

"Jones's Plates and Papers are the *best* in the world," and then turns and leaves your premises without another word.

Your first thought would be of amazement at the remarkable conduct of the stranger. On reflection, you would mentally characterize him as both liar and fool, then other matters intervening, you would forget all about him.

One thing is certain, you would in no wise be tempted to rush for your order book and buy a quantity of goods from Messrs. Jones.

But now suppose that Messrs. Jones had sent an ordinary, reasonable human being to interview you on their behalf. This gentleman, entering your office, would proceed to tell you that he was able to show you a new range of plates and papers having definite advantages over any you had hitherto tried. Your interest would be awakened, and you would listen while an explanation was given of the particular features which distinguished Messrs. Jones' productions. If you felt doubtful of the accuracy or possibility of any of the claims made by the traveller you would question him, and, supposing that his statements were well founded, he would proceed to prove by demonstration or other satisfactory method all that he had said in favor of his firm's wares.

Indeed, he would not only seek to show that his goods were excellent in themselves, but would do his best to bring you to a realization of their particular value in your own case by pointing out that the results they would enable you to obtain would help to enhance your reputation, would save you time, trouble or money, as the case might be.

Before that traveller left you would probably have handed him an order. At any rate, you would possess such information as would cause you to remember the goods in question so that as soon as your need of them arose you would buy them.

If you will now think of the advertisements you have seen, you will find that they may be broadly classified in two groups. The first group corresponds with the trav-

eller who contented himself with telling you that his goods were the best yet. Such advertising conveys little or no information of value. It considers that bald, uninteresting statements printed in the biggest, and generally the ugliest, type which can be crammed into a given space, should be sufficient to cause intelligent men and women to rush into the nearest shop and buy the goods mentioned. It appears to be convinced that if the name of an article or a person is put before the public sufficiently often, the said public will find in that name some compelling force urging the purchase of that particular brand or from that particular individual.

Fortunately, the majority of people use a certain amount of judgment and thought before they part with their money.

In the second group of advertisements, fall those which correspond in method of appeal, with that used by the more sensible traveller, who takes the trouble to put before his customers some reasons why they should buy the goods he is trying to sell. Such a salesman and the writer of advertising of a similar type will reason as follows:

Before a person can be expected to buy anything his attention must be gained. That being achieved, he must be interested in the goods under review, must be convinced of their value, made to desire them and, finally, brought to the point of decision.

Here, then, are the processes involved in influencing a person to buy through the medium of the printed word just as through the spoken word. The writer of advertising should always have in mind the stages through which he must take the public which reads his productions, and must take care to cover all the ground in each advertisement he writes:

Gain Attention.

Create Interest.

Arouse Desire.

Induce Decision and Action.

Having arrived at this point, the answer is ready to offer in reply to those who ask

whether advertisements are read, and who wonder how long an advertisement should be.

Provided that the attention is gained, any advertisement will be read through if it is made interesting enough. If, being interesting, it has the psychological effects listed above, it will be a paying proposition.

The reader will by now have perceived that all advertising is applied psychology. When the workings of the human mind are understood, it becomes a simple matter to so prepare one's advertisements, that the mental reaction desired takes place. Suggestions are made, which in due season, bear fruit. The desires and emotions inherent in mankind are played upon, as the organist plays on his instrument.—*P. P. A. Record.*

✱

Don't Forget to Invite the Business

"Business," says a modern sage, "is sensitive. It goes only where it is invited and stays only where it is well treated."

There are many studios and reception rooms that seem to be all set for a nice business party and yet, because the invitations are not sent out, nobody comes. They forget to invite the business.

Business is not born in the studio. It is born in the imaginations and desires of people in the homes where they live.

If you want folks to think of photographs, you must invite their thinking.

You may be able to do it with a humble post card in good taste; you may be quite formal and do it with a dignified letter; you may possibly go a little further and do it in the newspapers—but the method is not so essential.

It is simply essential to remember that the business must be invited.—*Defender Re-Prints.*

✱

Sweet Sixteen (at the memorandum counter)—I want something to keep dates in.

Stationery Clerk (appreciatively)—What's the matter with the front parlor?

Mail a Letter a Month

FRANK FARRINGTON

Personal conversation with a prospective patron offers the best way to interest that person in having work done. The next best way is through a personal letter, and not far behind the personal letter comes the well prepared form letter.

The other day I heard a photographer say, "If I could mail out to my mailing list a good form letter once a week for a year, I believe it would increase my business twenty-five per cent."

In my judgment he was right. I think almost any photographer could increase his business very appreciably by the use of the weekly form letter. But I know very few photographers who could, or would, take the time to get up a weekly letter and get it into the mails in the form it ought to take. Any photographer, however, can find time to get out a letter a month, and that plan will produce a good gain in business in a year.

Of course the photographer should have a mailing list and keep it corrected up-to-date. Most photographers do have some kind of a list, and most of them know that under the present rulings the postmaster can be called upon to correct the addresses on the mailing list and check off the names to which mail cannot be delivered. Not all photographers know that mail for R. F. D. routes can be sent out without addressing. Just ascertain the number of patrons on a route. Prepare a corresponding number of pieces of mail and stamp them and tie them in a bundle, marked, "R. F. D. No. 1." Then one will be placed in each box on that route.

That method may be used when there is no time for addressing envelopes, though it probably means some loss in the effectiveness of the advertising. The more individual the circular letter looks, the better attention it is likely to receive. If possible, the names of the addressees ought to appear inside the letter as well as on the envelope.

The best way to prepare form letters inexpensively is to procure some kind of a duplicating machine which will reproduce them in imitation type-writing. And the better the reproduction, the greater the value of the letters. If you get a good duplicator, you will have a machine that will do a large part of your stationery printing as well as prepare advertising matter.

If you use the letter-a-month way, try to make up the letters in a high-class way, using nice looking stationery that will attract the interest of the women to whom you mail the letters. Get away from the printed look as far as you can by using typewriter style of letters, and paper that looks like letter paper rather than like printer's stock.

Use envelopes to match the paper and if you want to get the best effect, use the best paper you can afford and strive for an artistic effect in keeping with the quality and kind of stock adopted. Use plain envelopes mailed under a two-cent stamp, especially in the case of the first letters of the series. When you have succeeded in interesting the people, you can, perhaps, afford to let down a little in the matter of quality of stock.

Fix a schedule, if you are to mail a letter a month, and try to adhere to that schedule, using a certain day of each month as mailing date. Unless there is such a schedule, the second letter will be delayed a little, the third a little more, and so on until you miss a month altogether. A definite schedule and a determination to work on that schedule without backsliding is important for results.

As the letters go out from month to month, the effect will increase. The effect of any continued good advertising is cumulative. The twelfth letter will be more influential than the first. At the end of the series of twelve letters I believe you will consider it worth while to go on with the plan.



Louis Fleckenstein
Los Angeles, Cal.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

P. A. of A. Summer School

Score One. The first registration for the P. A. of A. Summer School was received on the 12th of February from Victor E. Kieffer, of Rochester, N. Y., who contemplates taking the Portrait Course. It's like the first sign of spring—it marks the beginning of four short months of enrollments before the opening of the Commercial Course on the 6th of July; and four weeks after that, the opening of the Portrait Course, on August 3rd. With the books now formally opened and the Prospectus mailed to all inquiries received so far, it will soon seem like old times, when School registrations and P. A. of A. memberships run neck and neck for prominence in the mail. We already have word from about ten of last year's students that it is their intention to return in 1925 and one who has already put in two years is coming back for the third. The benefits derived from successive years of attendance can be figured in simple arithmetic—the first year is good; second year, twice as good; third year, three times, and so on. Always something more to learn, maybe it's new, perhaps it is an old idea presented in a new light which is more easily appreciated, but whatever it is, the return of former students each year is a pretty good indication of the time and money spent being a "good investment."

✱

Mrs. Howard D. Beach, Chairman of the Women's Auxiliary, P. A. of A., is grateful to those who have redeemed their pledges to the School Fund in the past week or so and hopes that the few remaining will soon

be checked off her list. The idea of the pledge cards was to tide folks over the busy Holiday Season and still let her know what she might expect at a specified time. That time is now past so those who are still under obligation will please step forward—without crowding. Mrs. Beach's address is still the same—467 Virginia St., Buffalo, N. Y.

✱

Along with the host of memberships that have been received the first two months this year, we have received a couple of letters from former members stating that the reason they did not renew was because they could not see where the Association was benefiting them individually.

Little do these same photographers realize that it is this attitude, this lack of bigness and unselfishness which will keep the Association from accomplishing, first—the big things, and second—the little things as planned by the Officers. To receive, one must give and our loyal members know and realize this. They are proud to feel they are taking a part in making this Association of yours a worth-while organization and are looking forward to the day when less of the above attitude and more of the get-together spirit will make possible the fulfillment of the many things we would all like to see. Regardless of what the Officers may plan, it takes MEMBERS to back them up.

✱

Payment of membership dues now, March 1st, will double the time for use of credentials if dues are not paid until the doors of the Convention are opened, July 27th. Have you paid up for 1925?



BENJAMIN FRANKLIN HOTEL, PHILADELPHIA

Middle Atlantic States Convention

TO BE HELD AT THE

BENJAMIN FRANKLIN HOTEL, PHILADELPHIA,

Ninth and Chestnut Streets

Monday, Tuesday and Wednesday, March 23, 24, 25

*A three-day convention brimfull of
Practical Demonstrations*

"Novel Methods in Lightings"

"The making of photographs to bring in the dollars"

"A talk by a famous receptionist"

"A new printing process demonstrated"

Make your hotel reservations promptly. All rooms are outside rooms, with bath and circulating ice water.

Rates : Single room, \$4.00 per day and upwards; double rooms with double bed, \$5.00 per day and upwards; double rooms with twin beds, \$6.00 per day and upwards. A number of rooms will accommodate 3 or 4 persons. An extra charge of \$2.00 per day is made for each extra person. For instance, if a room is \$5.00 per day for two, the charge will be \$7.00 for three and \$9.00 for four.

Send your dues (\$3.00) to E. W. Brown, Treasurer, Box 431, Beaver, Penna.

TO EVERY PHOTOGRAPHER

WE WANT THREE PICTURES FROM YOU

FOR THE

Middle Atlantic States Convention

TO BE HELD

March 23, 24 and 25

This meeting is going over big. Send the prints,
without frames, to:

PICTURE EXHIBIT

Care of DAVID B. EDMONSTON

BENJAMIN FRANKLIN HOTEL, PHILADELPHIA, PA.

Do not miss this opportunity to get constructive criticism on your work, and a certificate showing the rating it receives.

Get busy, right now. Just a month to get the work ready. Prints must be received on or before March 18, to insure being displayed.

I promise to personally supervise the unpacking, hanging and returning of your prints.

THIS IS GOING TO BE ONE OF THE BEST CONVENTIONS EVER HELD

With your help it will eclipse all previous meetings. Please write at once and tell me that you will send three prints, and will try and be there to see them on display.

DAVID B. EDMONSTON

Vice-President

Photographers' Association of the Middle Atlantic States

"Simple Composition in Salable Photography"

A Talk given by Robert Voiland at the P. A. of A. Convention in Milwaukee

My subject is "Simple Composition in Salable Photography." The first question that logically arises is, What do we consider as salable photographs? I will answer that question with but one statement. Salable photographs hold a direct appeal to the public or to the people for whom we are working. You will answer me with the statement, "Yes, but the public knows little of composition." I will have to admit that you are right, but the public does know when a portrait pleases. I will admit again that the portrait that pleases the most, that pleases the oftenest, is the one that is most correct from a compositional standpoint. Many a time proofs have come back to me and my receptionist has laid them on my desk. The subject has brought them in, they are horrible, they are terrible and they are punk. I thought when I sent them out they were some of the best things I had ever made. Still, if I analyzed those very proofs, I could pick out the very reasons why that subject didn't like them. I know, too, that the things I have made that have been the most pleasing and the most satisfactory are the things that are most correct from the composition standpoint.

Just a little example. A person, for instance, is viewing two portraits in an art gallery, two paintings, one of them is correct from every standpoint of composition; the other is merely a hit and miss jumble of lines and masses and color. Which portrait will this subject pick as the most pleasing? It is obvious the one that is correct will be chosen, because there is some definite theme, some definite unity of arrangement of line composition that holds that portrait together, and although the person witnessing the picture does not know it holds an appeal for them, it does nevertheless. The same is true in our particular field. The things that have the unity and have the coherence, the things that are most correct in composition are the things that are far more salable.

It behooves us then to make better photographs. In the first place, we owe it to the community in which we live. The people who are delivering us, in an indirect way, our bread and butter, certainly deserve the best quality of work that we can send to them. We owe it not only to them, the community in which we live, but we owe it to ourselves in the long run. Better composition means more salable photographs and in the long run more of cash and that, of course, is what we all owe to ourselves.

The subject of composition is undoubtedly one of the most complex subjects that can be gone into at this kind of a meeting. I feel I should explain that most of my talk will be merely a statement of facts, because I haven't the time to go too much into detail. The talk

undoubtedly must be along a most general line. Composition defined is merely the grouping of objects, the relation of masses, the distribution of light and shade, and the direction of lines in the portrait.

Many photographers are, in a way, afraid of composition simply because it deals with too vast a number of items, but composition can be and is simplified if we can look at it in the correct light and in the correct manner. For the photographer, composition resolves itself merely into a problem of selection and arrangement; selection, first, of what shall be included or excluded from the portrait, and then the ultimate arrangement of the items that are to be included. The problem is a simple one if considered in just that light.

We have heard a lot of the laws of composition and it may be well here to say they are merely generalizations that have been drawn from a study of the great masters, or rather a study of the works of great masters. Laws will not make an artist any more than the exact following of certain rules will make a perfect portrait. That is obvious to each and every one of us. In fact, the following of exact rules will rob a portrait of every bit of character, of every bit of snap and punch that it can possibly have. The worker, however, must know the correct things from the incorrect things, but his art training must be so ingrained into his nature that it comes unconsciously, that is, the right things come unconsciously. He must know this is right and do it with no conscious effort of the following of this or that particular rule. I hope I am clear on that point.

Painters' composition, in my mind, can not be applied directly to the photographer. Our mediums are different. We work along entirely different lines and, as a rule, our subjects are different. I don't care a snap why this painter puts red here or green there or blue here or yellow there, it means nothing to me, because I am not dealing with color. But at the same time we can draw from painters' composition a few principles that apply directly to the making of our every day work just a little better. It is those few points that I want to bring out.

The fundamental principles, I feel, can be divided into five main topics and I am going to touch on each one of the five just briefly. I will mention them now. The first is the placing of the head, and the most important item in all composition. The second is the position of the body; the third, group composition; the fourth, backgrounds, and the fifth, a brief and general survey of line, tone, values and light effects.

In going into the first one of these five points, placing of the head, we enter into the most important item of composition, simply because

the head is the one main point of interest, everything else is subordinate. Perhaps at this time it would be well to explain the charts I am using here, at least the first four charts that I will use this morning in illustrating the placing of the head.

The chart is made in proportion of five to seven inches, which I consider is the most popular size we work with. Diagonal lines have been drawn from corner to corner and these lines divided into three equal parts, constructing a small rectangle. That will suffice, I am sure, at present. The same diagram can be made to conform to eight by ten or eleven by fourteen, because the principles are the same regardless of the size.

Chart No. 1 illustrates the first thing that we should never do, the first outstanding rule in placing of the head, and that is that the head should never be in the center of the sheet. Many of these rules are so obvious to us, so old to us, we possibly feel we are just going over old stuff. At the same time I find myself erring every day, and I am sure most of us do in just these little simple things that are of vast importance if we are to make our work salable.

Chart No. 2 illustrates the respective placing of the head, if we are showing head and shoulders or bust portraits. It might be well to explain these figures represent the heads. The red figures represent the approximate location of the head if we are showing a full front view of the face or a three-quarter view of the face. The green figures occupy the relative position of the profile views, the one on the left providing the head is facing to the right and the one on the right providing the head is facing to the left. We will find these heads balance approximately along the upper half of this smaller rectangle.

The next chart that I am using illustrates the approximate location of the head, if we are showing half or three-quarters figures, principally seated figures. The heads, you will find here, are just a little bit higher in the sheet than here in the case of bust portraits and are confined just a little more to the center of the opening. Again, here the sides of the figures are more in the position of figures to be used in profile view rather than front or three-quarters view of the head.

The fourth figure and the last we use along this particular line, illustrates standing figures, showing clear to the feet. In this case you will find the heads are still just a little higher towards the top of the large rectangle or the space in which we are working and also a little closer to the center. Also, in this last instance you will find that the heads are confined in the upper triangle of this large area.

The lower half of the oblong is always taken up by the accessories and the figure of the sitter necessarily. The fundamental principles, as I have explained them here, are important,

because if we are to follow them, we are also to have our heads where they should be in the area that we are working in, in the prints, if you wish it that way, that we are making. There are also various principles that apply to the various views of the head. I mean by that the profile view, the full front view and the three-quarters front view of the head. In the profile view there is but one outstanding principle, regardless of whether the subject is looking downward, upward or straight ahead. That can be explained, I think, a little easier by the use of my next chart. In this case we have merely the same five by seven area divided in the center by a center line represented by these dots. In this case, and I have touched on this before, the red diagram gives us the approximate location of the head, provided the figure is looking to the right side of the portrait. The green one gives us the approximate location if the figure is looking to the left side of the portrait. There should always be more space in front of than behind the head in the case of profile views.

In the case of the full front view, we find a posing, as a rule, not very satisfactory. If the head is held erect, we have an effect that is stiff and is awkward, and it is here that I am going to explain the inclination of the head, because we find lots of full front views used and in that particular case it is the inclination of the head that is of vast importance in making our work more pleasing and hence more salable. The red figure in this particular case illustrates what not to do as it did in our first diagram. The red circle shows the head absolutely square with the shoulders, gives us the square composition down the sides of the head, across the shoulders and down the arms that is so objectionable and unpleasing, and sometimes we don't know why our things don't carry the punch they should and perhaps that is one of the big items.

These figures are a bit jumbled, because I wasn't any too careful in making them. The green figures will show you these dotted lines give the angle of inclination. You will find, if correctly handled, heads of full front view made at an angle between eighty and ninety degrees are the most satisfactory that we can possibly use. That is explained, I believe, here by this chart.

In the three-quarters view of the head we enter into the most popular style of posing that is known. We find that ninety per cent of all photographic work is made of the three-quarters front view of the head. There are four types that are correct. The first one is the almost full front view; the second is where the line of the nose begins to be seen clearly against the edge of the cheek, which is a very popular method, by the way; the third is where the line of the nose touches about the middle of the cheek and is undoubtedly the most popular

method that we ever use; then the last, which is a method perhaps a little more pictorial in some effects, but at the same time to be avoided, is where the line of the nose touches or protrudes over the line of the cheek. Here we have a crossing of lines and in many cases a distortion of line arrangement that is at all times objectionable. We should avoid it. We should remember at all times that natural and simple poses are the most satisfactory. We should use, as little artificial posing as it is possible for us to do. It is here and especially in placing of the head that it takes a knowledge on the part of the photographer, as it is of vast importance if his work is to be salable.

I want to just mention the mediums of expression briefly in passing. The chief medium of expression is, of course, the eyes, the most important; the second is the mouth and second only to the eyes as a medium of expression. There is but one rule, if you wish to call it that, one principle that applies to photographing of both eyes and mouths and that is to take them as natural as it is possible to do at all times. The views of the body in relation to the head are another important item. The three-quarters view of the body is preferable for any view of the head, whether front view, three quarters view or profile view. The three-quarters view you will find to be the most effective and the one that is in the long run, I believe, the most pleasing. If the head is in profile and the body a full front view or the head in full front view and the body in profile, we have a strained posing and one that is at all times to be avoided.

There are four possible combinations, if we are using a three-quarters view or the most popular view of the head. First would be the body in profile, then the body in full front view, the body in three-quarters view, which is the most natural and best to use, and a three-quarters back view with the head looking over the shoulder, which is one of the most pictorial and effective things we can use, especially in the case of women.

I want to touch also on the composition of the neck. We hear little of that and still it is one of the most important things we can use. These figures are weird, I know, and they are greatly exaggerated to bring out the point I wish to make. The first is by far the most natural and the one that we often use in our studio: A a full front view, absolutely stiff, neck straight with the head, that square composition again; B and C are undoubtedly improvements over A, because we are introducing here a little of the curve into our composition. In D we have improvement over C and B because we are getting just a little bit away from this straightness again. In E, although, as I said, it is greatly exaggerated, we have the ideal posing, especially in the case of women, for our lines fall together in

general curves and give us an ideal posing. We should use it as often as we can, especially in the case of women.

The management of hands is perhaps one of the big stumbling blocks in today's portraiture. The unsatisfactory rendering of hands is, in my mind, one of the biggest draw-backs. There are three methods to handle hands and handle them satisfactorily. The first is to avoid them altogether. The face of it seems simple, but it is one of the hardest jobs that there is. If we leave the hands out of our composition, especially if we are showing a three-quarters or full figure view, we must leave them out so the absence is in no way noticeable, and that isn't as easy as it sounds. The second is to render the hands in some really impressive style, which is by far the most difficult way. I mean by that, some posing that we often see in the case of dancers where they are shown doing some particular thing and that, of course, is hard to handle, simply because of the intricate construction of the hands and wrists and, again, in modern dress we so seldom see the wrist in conjunction with the hands.

We should know them. I think, of the three methods, the most popular and easiest is to show them in the most natural way we can. In this case the posing of the hand is left principally to the sitter. In that way we are going to get things more natural and the more natural the better. I have found holding a fan or book a trick that is old to most of us, but one of the most satisfactory methods. It is always correct and always natural.

There is one outstanding principle in considering the hands and that is that they should at all times be subordinated to the face. We have heard that mentioned here before. I want to repeat it because it is important. It is then a problem principally of posing and of lighting.

In going into our second and main point which we won't spend quite as much time on because it isn't so important, we have positions of the body. The strong positions we will consider first. In this case it is the posing of the limbs and feet that is of first importance. We should always allow the subject to be natural, and the easier a subject stands, as we all know, the better for our portrait from a salable standpoint. We should show them if we can in some characteristic attitude, a three-quarters view; that is showing only to the knee is to be advised at all times, simply because a full figure view in standing position requires some special environment.

The three-quarters view of the body in this particular case, as I said before, is the most pleasing and the most valuable. In sitting positions, the absolute profile is the best. A simple line arrangement is seen there that we can get in no other way. A seated figure is necessarily a jumble of lines and by seating the figure in profile, we are simplifying the lines

DEFENDER

Professional Defender

Growing in the Great Southwest

From out of the golden west comes the enthusiastic comment of a great supply house: "We note a greatly increased demand for Professional Defender."

Professional Defender has earned its passage into the studios of western photographers. It has printing quality excelled by no other photographic paper. A softly, brilliant character of the paper invites the best in portraiture.

The demand for Professional Defender, we believe, is increasing because the paper itself is creating new desires for more and better portraiture.

DEFENDER PHOTO SUPPLY COMPANY, INC.

ROCHESTER, NEW YORK

DEFENDER

Please mention "Bulletin of Photography" when Corresponding with Advertisers

by showing only one arm at full length and the lines are a little easier managed than if we are showing any of the other views.

The other views, however, are used more than the profile view and we find them perhaps a little more satisfactory because of the demands for them. If the body is in profile and the face in three-quarters view, we have one of the most pleasing combinations. A full three-quarters view of the body and head is perhaps a little more pictorial, for the lines are soft and there is a little more harmony—it is an ideal position for women. A full front view is stiff and awkward and we should avoid it. A three-quarters view of the back, with the head looking over the shoulder, is one of the most pictorial and one of the most effective methods of posing a standing figure that we can use. It is always sure of a picturesque effect, especially suited to women, and it is one of the things that is best for us to use.

In posing of figures, whether seated or standing, the chair is one of the most indispensable items and one of the biggest stumbling blocks. We should at all times avoid stiff, heavy, awkward studio posing chairs that we saw in studios years and years ago. I can remember seeing them in father's place many years ago. We should at all times use chairs that are fashionable, chairs that are pleasing, chairs that are used in every-day life.

Then in the showing of a chair, show it at all times as nearly in profile as we can possibly do, because we are simplifying then our line construction. Subordinate the chair as well as all accessories to the face and figures—our main point of interest.

In the arrangement of groups, I realize we are running into a discussion of one of the most difficult tasks a photographer has to meet. A group defined is merely a combination of simple single portraits and necessarily our single composition of our single figures in this group is of great importance. The main problem is one of arranging our various or single figures in such a way that they form a harmonious whole or a harmonious group.

There must be, of course, some connecting link between each figure in this group. There can't be a figure here and there and just mere placement with no particular sequence to the composition. It is here that the head line is of perhaps first importance. I am using here a copy from one of Franz Hals' most popular paintings, the title of it is "Superintendents—Old Women's Home." It is one of the most successful group paintings I believe that has ever been made. Although I have had to condense the arrangement of my heads to get them in this space, the thing will perhaps explain what I mean by head line better than any other example I could have used. The head line is represented by the red line and should at all times have a definite swing. A straight head

line, an awkward head line is going to make our entire group awkward. There is no way in the world that we can get away from it. The more gentle our curve, the better our swing to the head line in arrangement of groups, the better our group will be.

In groups of two persons, there is but one rule, one outstanding principle—the heads should never be at the same height. We all know it, but lots of times we don't remember. In groups of three people, it is necessary to show them in some geometric form. I have used, in the illustration here, the triangle and circle. The circle, by all means, is the most desirable, because it gives us the advantage of keeping our heads at different heights and at the same time keeps the heads within due bounds and gives us the units that we need in our composition. The more conventional the pose is in a group of any kind, the better.

Group composition, as I have said, is merely a problem of arrangement and the clever combination of several single portraits. It is the composition of the single figures, the single heads, that is important and the knowledge and application of this single composition in making of groups will bring us more in the way of making salable group photographs than any other principles that we can use.

In taking up backgrounds, I want to touch on it just briefly. Perhaps there is no other one item that is just as important in our portrait as the background, simply because it must, at all times, be subordinated to the head and figure. The blending of the face and figure is the most important phase of our portrait. The background should always supplement the head and figure. We should never forget our background, as lots of us do at times, there must be enough background to supplement the head and figure as it should be taken care of.

There are three kinds of backgrounds and I will just mention them briefly in passing. The first is the simple or plain background which introduces a differentiation of values and a play of light and shade. The second is the studio background, as I have termed it, which takes us to the background more prominent in the last few years than at the present time, the background that introduces lines and forms into play of light and shade which gives us painted windows or things of that kind in our background. Then the third one that we have is the most important in my mind, the home portrait background. We find the newer studios, the finer studios are being built along that particular line. Their posing rooms are built in such a way that they can secure home portrait effects in the studio. It is this type in my mind that is the most pleasing and the one that is the most successful in the way of use.

There are no distinct rules to go by. There are, however, a few typical arrangements that I wish just to merely mention. All back-

ANSCO

PHOTOGRAPHIC PAPERS

Professional Cyko

Enlarging Cyko

AnSCO Proof Paper

Commercial Cyko

Noko

PROFESSIONAL CYKO

One grade, for professional negatives

Plat (smooth white), Double Weight

Buff (smooth), Double Weight

Studio (semi-gloss, white), Single and Double Weight

Glossy, Single and Double Weight

COMMERCIAL CYKO

Sometimes referred to as "Amateur Cyko." Grades—**Contrast**, **Normal** and **Soft**. For amateur negatives and general commercial work.

Glossy, Single and Double Weight

Studio (semi-gloss), Single and Double Weight

ENLARGING CYKO

Two grades, **Regular** and **Contrast**

Plat, Double Weight

Buff, Double Weight

Studio, Single and Double Weight

Glossy, Single and Double Weight

NOKO

A slow contact paper for amateur finishing and commercial work. Grades, **Hard**, **Medium**, **Soft**.

A, **Semi-gloss**, Single and Double Weight

B, **Glossy**, Single and Double Weight

ANSCO PROOF PAPER

Glossy, Single Weight. Packed in gross boxes only, except 8 x 10 and 11 x 14, which are packed in half-gross boxes.

Ample stocks to meet all requirements promptly. All Ansco papers are made with the utmost care and with expert knowledge of the photographer's problems and demands. Quality, uniformity, and results are unexcelled. Let your selections be from the Ansco line next time you order.

AnSCO Photoproducts, Inc. Binghamton, N. Y.

grounds should consist of two masses, one lighter than the other and the lighter one usually the smaller. A solid light or solid dark background is wrong. Solid black or solid white has no cast. An artist in no instance will recognize a pure black or pure white background as being a background at all. The most popular type of background shows the lighted area of the face against the head and surrounds the hands in deeper lines and shadows.

The background at all times should be simple, the more simple, the more effective. The most important item in the way of background discussion, in my mind, is just two simple little points. The first is that the lighter our background, the more cheerful and the more pleasing; the darker our background, the more dignified, the more stability. If we can just remember those two points in connection with our backgrounds, use the light background for children and women, usually the darker background for older people and for men especially, we are going to have one thing that puts more punch, snap and spirit into our work than perhaps any other one point.

Each subject necessarily presents a new background problem and it is here, again, that it takes a knowledge of the photographer into a composition way and that tends towards success.

I want to, in taking up tone values and lighting effects, just merely touch on a few points. Line is the first and perhaps the most important of these three items. The first rule concerning line is that we should at all times avoid straight lines, not only in our figures, that is the posing of our figures, but in our backgrounds, in our accessories and in every part of our portraits. For example, a square window in our background or composition, the lines forming that square window should be broken by the gentle curves or folds of a drapery or curtain. We should, however, use some straight lines, because a composition, made up entirely of curves, will be wishy-washy and will lack the stability I have talked so much about. We should add, in this case, straight lines to balance a super- or over-abundance of curves. The interest is centered or should be centered in every portrait and it is here that line finds its most important job. It is the principal task of line to center this interest by leading up these lines to the point of interest, or to the head. The point of interest, as I have said, the head, should rest at the end of all these lines. They should balance, however, not only in direction, lines running in one direction balanced by lines running in another, but in quality, one heavy line here balanced by a heavy line there, and then we will have more pleasing effects.

Tones and values I am going to suffice with a definition. Sidney Allen's definition of tone is to my mind the best and simplest and easiest to understand. Tone is merely pictorial repre-

sentation in which all light and dark planes, all middle tints and gradations from darkest spots to lightest light are arranged in such a manner that they form a harmonious tint in which nothing is offensive to the eye. A portrait is in tone when it accomplishes this. Perfect tonability means correctness of values and value defined is merely the relation of the tonal gradations, that is of the various objects represented in a composition to each other, one plane to the other. The face should be the most important plane in our portrait. I am dwelling perhaps a little more on that than I should, but it is the most important item in composition—nothing should stand out too boldly. We will find here the most important items are that there should be a definite term or unit of arrangement in each plane that is expressed, and especially in the lighter one. It is here that the circuit of vision, as I call it, is the most important. The eye should follow or rather be led from one particular plane to the next in an easy, concise and definite way. Painters use color in this same instance. If we could shut out by a color filter all the colors of green from a correct portrait in a composition way, you will find a definite theme of the green at each place it appears in the painting. The same is true of every value that is expressed.

So in our portraits, if they are to be correct in tone and value, we must have that definite unit, that definite arrangement of each value that is expressed. Simplicity here is important. We should omit all unnecessary items at all times. A lack of tonal gradation is as unwise as too much jumble. Here again it is the taste and knowledge of the photographer that is of first importance.

I want to just mention light effects and I enter into a discussion of that point with a little hesitancy, because I realize most of you know more of light and light effects than I do, because the longer we work the more we learn. There are a few principles, however, in light that I do want to mention. The simple light effects are at all times the best, the softest, the most pleasing that we can possibly get. Light effects should in no way be obtrusive, nothing should stand out too boldly. There should be one guiding principle in all of our efforts and all our results, that, as I have said, is that the natural light effects are the best. The strongest high-light should strike first on the forehead and the nose and the middle tints around the cheeks and upper eye lids, around the mouth and chin. The face should represent the largest lighted plane in the portrait. The strongest light on accessories is at all times incorrect. Our source of light should explain itself at all times. "Why does this light strike the face as it does?" is a question that should never arise from any of our clients. In fact, light should strike the face so natural that it needs no explanation at all.

We should at all times preserve the natural modeling of the face, the roundness, our point of interest where it should be in the center and then rounding back into the shade and shadow.

The spot light has undoubtedly a commercial value. I use it quite a bit. I do try to use it judiciously. The spot light has perhaps ruined more otherwise fine portraits than any other thing the photographer has come in contact with. Heavy double spot lights are objectionable. The jazz lights, as I call them, are at no time correct in fine portraiture. I can recall in this particular instance a portrait I saw a year or so ago made by a prominent man in the country, a portrait of a man, a large head and in this particular instance, the main source of light fell from the left side, as I recall, striking the head at the correct angle, but giving a light plane from the middle of the cheek to the side of the head. The spot light from the other side came in and gave the other one, while perhaps not in as high a key as the main source, still it gave the other flat plane from the middle of the cheek and across the ear. The ear was as high as the rest and there was a middle tint across the front. I swear if you set the picture up across the room it looked more like a box than a head. That is the big objection in the use of the spot light. Keep the spot lights subdued. Keep them the way they will merely supplement the general illumination.

In conclusion, I realize that there are many points I have not mentioned at all, many things that I couldn't help but just skim over in a very brief way. I hope that I have touched the important items as I see them.

There are two main thoughts that I hope I have carried over; the first is that we cannot work successfully with a book of rules on composition in one hand and our bulb in the other. The principles of composition must be so thoroughly ingrained into the worker that the correct thing comes merely as a second nature. In the second place, while perhaps it is not as easy to make our portraits correctly in composition, it is more valuable in the long run. First of all, we owe it to the public, we owe it to our clients, we owe it to our community to give them the best work that we can; then in the last place, we owe it to ourselves, because in making our work more correct, as I have explained, we are making it more salable and then just a little more cash.

✽

"Do it today" is an excellent motto, but the chap who can say "I did it yesterday" has a better one.—Nuggets.

✽

The man who hunts around for what is cheapest is like the man who runs a finger down the prices on a bill of fare, and then looks to see what he gets for it. He fools his stomach, and both fool their purses.

HAMMER PLATES

coated on clear, transparent glass and rich in silver of the finest grade, hold the record of efficiency the world over.



Hammer's Booklet, 10th edition,
sent on request.

HAMMER DRY PLATE CO.

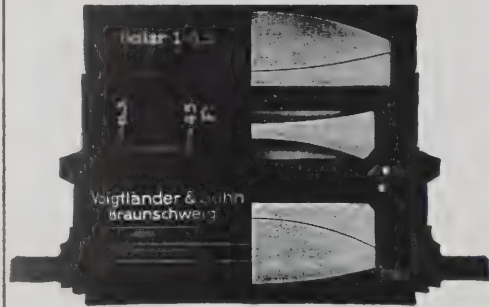
REG. TRADE MARK

HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

HELIAR LENSES



8 1/4 inch	. . .	\$74.80
9 1/2 inch	. . .	88.00
11 3/4 inch	. . .	125.00
14 inch	. . .	165.00
16 1/2 inch	. . .	220.00
19 inch	. . .	264.00

CHARLES G.
WILLOUGHBY INC.
CAMERA HEADQUARTERS

110 West 32nd Street - New York

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Cleveland Photographers Meet

On February 4th, the Progressive Photographers of Cleveland met at the Hotel Winton and heard a most excellent talk on "Costs," by Will Hatch, of the Chilcote Company, Cleveland. Never having heard Mr. Hatch talk before, and not realizing just how much humor lay behind his normally rather mournful countenance, we were greatly surprised. It was an excellent talk and one eagerly listened to; Mr. Hatch has been scheduled for a further exposition of his subject at a future meeting.

Other business taken up was the question of a collective exhibit by Cleveland photographers at the time of the National Convention during the week of July 27th. It was decided that such a collective exhibit should be prepared, and that all photographers in Cleveland, whether members of the Progressive Photographers or not, be extended an invitation to join in making up an exhibition that would make the National sit up and take notice.

Other convention details were taken up. There was a satisfactory report of the financial condition of the Association, and the meeting adjourned with the feeling that those photographers who were absent really missed something worth while.

[The following is a copy of the Constitution and By-Laws of the Progressive Photographers of Cleveland. It will undoubtedly be of valuable assistance in the inauguration of a club or association:]

CONSTITUTION AND BY-LAWS

OF THE PROGRESSIVE PHOTOGRAPHERS OF CLEVELAND

ARTICLE I

SECTION 1. The official title of this Association shall be Progressive Photographers of Cleveland.

SECTION 2. The objects and purposes of this Association shall be: The development and betterment of the photographic industry in Greater Cleveland; the devising of ways and means for increasing the general photographic business of each and every photographer; assistance for each member in promoting his interests along ethical and businesslike lines of the highest standards; the mutual exchange of ideas and business methods; the discouragement of unbusinesslike methods which have proven detrimental to the profession as a whole as well as to the individual; the promotion of good-fellowship and a spirit of co-operation among the members; the inculcation and encouragement among the members of high ideals and business integrity, coupled with a spirit of generosity and unselfishness in service for the common good, with a realization that service brings its own reward and a true man lives not for himself alone.

ARTICLE II

SECTION 1. The governing functions of this Association shall be vested in a Board of Control constituted; First, of the President, Secretary, and Treasurer; Second, of five duly elected Directors; Third, of a Chairman of the Board of Control, who shall be separately elected.

SECTION 2. So far as practicable, all the separate branches of the profession shall be represented in the Board of Control.

ARTICLE III

SECTION 1. The officers of this Association shall be President, Secretary, and Treasurer. These shall be elected from among the active members of the Association.

SECTION 2. There shall be also a Chairman and five Directors, who shall, with the officers already named, compose a Board of Control. These shall be elected from among the active members of the Association.

SECTION 3. The officers, Chairman of the Board of Control and Directors shall be elected by the Association at the annual meeting in November. A full board meeting of the officers and the officers-elect, presided over by the Chairman-elect of the Board of Control, shall be held directly after the annual election.

ARTICLE IV

SECTION 1. The membership shall be: First, active; Second, sustaining; Third, associate.

SECTION 2. Active membership will be extended to owners, part owners, or resident managers of studios.

SECTION 3. Sustaining membership will be extended to heads of firms or part owners of firms dealing in photographic supplies, manufacturing photographic commodities, or publishing photographic journals.

SECTION 4. Associate membership will be extended to photographers' employees, and to employees of manufacturers, dealers, or publishers, as listed in Section 3.

SECTION 5. All applications for membership, in any classification, shall be passed upon by the Board of Control.

ARTICLE V

SECTION 1. The Annual Dues shall be as follows: Active members, initiation fee, \$5.00, dues \$10.00. Sustaining members, initiation fee \$5.00, dues \$10.00; Associate members, initiation fee \$2.50, dues \$5.00.

SECTION 2. All dues shall be payable in advance at the beginning of each fiscal year.

ARTICLE VI

SECTION 1. Regular meetings of the Association shall be held on first Wednesday of each month, unless notice to the contrary shall be given. The time and place of such meetings shall be decided upon by the Board of Control, and due notice shall be given to the membership by the Secretary.

ARTICLE VII

SECTION 1. The fiscal year of the Association shall start with the Annual meeting each year.

BY-LAWS

ARTICLE I

SECTION 1. The annual meeting of the Association shall be held in November.

ARTICLE II

SECTION 1. The President shall preside at all meetings of the association, and shall have the appointment of all necessary committees, with the advice of the Board of Control. He shall also have the authority to invite one or more sustaining members to act in an advisory capacity at any regular meeting of the Board of Control.

SECTION 2. The Secretary shall keep and pre-

THE NEW INDIRECT STUDIO VENTLITE

The Ideal Substitute for a North Daylight Skylight, at Noon, on a Sunny Day in June, has been well nigh impossible of attainment.

But because it is not long Noon nor often June, "Artificial Illumination" for the Modern Studio has become absolutely essential to success.

The appreciation of Thousands of Photographers who have shown preference for Ventlites has been a constant incentive to us to produce the very best Photographic Lighting Apparatus for the specific use intended.

A Sparkling, Brilliant and Peppy Light, without harshness.

Greatest Diffusion without flatness.

Abundant Atmosphere minus fog.

Statuary Roundness with detail in shadows.

True color rendition, minimizing retouching.

Noiseless, Odorless, Attractive.

The desired 45° angle, previously unattainable, now exceeded. Full control at your fingers' end. Everything in perfect balance; a mere touch for all adjustments. All the advantages of incandescent light with the disadvantages eliminated.

A Marvelous Light for all Studio Purposes.

The Sitter's Side of the "Indirect Studio Ventlite"

An angle of 105 degrees of Concentrated Indirect Illumination. Capable of rendering negatives that you will rave about.



See this apparatus at your dealer's and get circular and prices

JOHNSON VENTLITE CO.

732 FEDERAL STREET, CHICAGO, ILLINOIS

Please mention "Bulletin of Photography" when Corresponding with Advertisers

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

Photographic Facts and Formulas

By E. J. WALL
F.C.S., F.R.P.S.

THIS book is a wonderful addition
to photographic literature, con-
taining, as it does, 969 working direc-
tions, tables and formulas, covering all
departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE **\$4⁰⁰** PER COPY

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia, Pa.

serve fair and correct minutes of the proceedings of the meetings of the Association, and shall keep on file papers and correspondence received by the Association. Any moneys collected by the Secretary shall be turned over immediately to the Treasurer, who shall give his receipt for the same. The Secretary shall make an accurate and detailed report of his office in time to be audited and reported upon for the annual meeting.

SECTION 3. The Treasurer shall be the custodian of the funds of the Association, and shall pay no moneys unless by vouchers issued by the Secretary and signed by the President, after the approval of the Board of Control. He shall present an accurate and detailed statement of his accounts in time to be audited and reported upon for the annual meeting. In the absence of the Treasurer, he shall appoint a deputy, with power of attorney, to perform his duties.

ARTICLE III

SECTION 1. Five (5) members shall constitute a quorum at any regular meeting of the Board of Control, and are (or be) empowered to transact any and all business of the Association.

ARTICLE IV

SECTION 1. The Board of Control shall plan the policies of the Association and submit its decisions for ratification at a regular meeting of the Association.

SECTION 2. The Board of Control shall assist the officers in an advisory capacity in every way possible in carrying on the affairs of the Association.

SECTION 3. The Board of Control shall investigate and approve or reject all applications for membership.

SECTION 4. The Board of Control shall investigate all complaints of unethical or unbusiness-like conduct on the part of members of this association, and be authorized to take such action as will be to the best interests of all concerned.

ARTICLE V

SECTION 1. Order of Business:

1. Call to order.
2. Minutes of previous meeting.
3. Reports of committees.
4. Unfinished business.
5. New business.
6. Adjournment.

✽

Pity the Poor Photographer

WICKES WAMBOLDT

Our wife talked us into having our picture taken the other day. No man ever has his picture taken except under feminine influence or persuasion or coercion, depending on whether he is engaged, just married, or a long time married.

But our wife didn't like the proofs. She said we looked sour. But we weren't to blame for that. The trouble was that our wife, in spite of her unusual tact and judgment, had made a psychological slip regarding those photographs.

She had taken us down to the photographer and, in our presence, selected a style that cost forty-five dollars a dozen and then expected us to sit up and look pleasant or, as the photographer put it, "lighten up."

However, eventually the thing worked out all right for in about a week we had become used to

Please mention "Bulletin of Photography" when Corresponding with Advertisers

the thought of that forty-five dollars a dozen and had figured out a way to pay it. So we had another sitting and took a perfectly angelic picture entirely free from what the photographer termed "that cynical smile."

The photographer is a man who is more to be pitied than censured. His is a trying position. People have their pictures taken. Then they complain, "I don't like the expression of the eyes;" or "my nose doesn't look right;" or "I don't like the shape of the face."

And the photographer—poor devil—can't tell those folks that that's the kind of eyes and nose and face they have. No, he is expected to change the expression of those eyes, fix up that nose and alter the shape of that face.

The photographer is expected to make a man look like what he isn't and not like what he is.

The photographer—the kind that sends you away happy—earns what he gets. A face doctor would charge a thousand dollars for making a far less artistic transformation.

[Higgason, of Asheville, N. C., was the photographer and is responsible for the inspiration.]

✱

Employees of the Phillips Studio, 1507 Walnut Street, Philadelphia, enjoyed their annual dinner Feb. 6th, Ryland W. Phillips presiding. Bonuses were distributed to all the employees under the profit-sharing plan. The studio was established in 1856 by the father of the present head.

✱

Missouri Valley Photographers

At the Board Meeting of the Missouri Valley Photographers Association held in Kansas City, February 11th and 12th, it was decided to hold their convention April 20-21-22-23 in Kansas City, Mo. Arrangements have been made with the Kansas City Athletic Club for the use of its roof garden in which there is a large well-lighted lecture and demonstration hall, where demonstrations both by artificial and daylight can be made, a well daylighted spacious room and hall for the picture exhibit, showing pictures to their best advantage, and a long continuous well daylighted space for the manufacturers and dealers to show their wares; lecture hall, picture exhibit and manufacturers' and dealers' exhibits separated so the one will not conflict with the other but all on the entire one floor of the roof garden.

Arrangements have been made with the club management for rooms at reasonable rates to take care of those attending the convention not accompanied by their wives. The Kansas City Athletic Club being located at 11th and Baltimore Avenues, in the heart of the hotel district, accommodations can be made at hotels within two to five minutes' walk of the convention hall.

While the program is not complete for publication, it is sufficient to say it will be very instructive and interesting and has been well thought out, not only by the entire board members, but with the help of others of high standing in the profession

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.

(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City

Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.

New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.		No.		No.	
20	Trimming, Mounting & Framing	69	Printing-out Papers	131	Simplified Photography
21	Albumen & Plain Paper Printing	70	Advanced Pinhole Photography	132	Getting Results with Your Hand Camera
23	Photographic Manipulation	72	Photography for Profit	133	Finishing Portrait Enlargements
26	Telephotography	73	Panoramic Photography	138	Travel and the Camera
27	Pinhole (lensless) Photography	76	The Hand-Camera & Its Use	139	Modern Methods of Development
28	Seashore Photography	78	Printing Papers Compared	142	Profitable Processes, 40c
29	Flashlight Photography	80	1st Book of Outdoor Photography	143	Remedies for Defective Negatives
30	Photographing Interiors	81	Orobrome, Sepia & Blue Prints	145	Failures—and Why; in Negative Making
31	Photographing at Night	87	Bromide Enlarging Made Easy	146	Success with the Pocket Camera
32	Defects in Negatives	88	Defective Negatives & Remedies	148	Failures—and Why; Printing & Enlarging
33	The Dark-Room	89	Photography with Films	149	Photographic Chemistry
34	More About Development	91	Photographing Outdoor Sports	144	Enlarging on Development and Bromide Papers
35	Enlarging Negatives	92	Practical Orthochromatics	152	Photographing the Children
36	Lens Facts and Helps	93	Development (Gaslight) Papers	153	Optical Notions for Photographers
37	Film Photography	94	Photographic Post Cards	154	Photographic Printing Papers
39	Photographing Animals	96	Leaves from an Amateur's Notebook	158	Photographic Apparatus—Made at Home
40	Platinotype Modifications	97	Photography with Small Cameras	159	Success with the Hand Camera
42	Genre Photography	98	Stereoscopic Photography	160	Landscape Photography
45	Orthochromatic Photography	100	Enlargements from Small Negatives	161	Sports and the Camera
46	Development Printing Papers	102	Trimming, Mounting & Framing	162	Hand Camera Tips and Pointers
47	Kallitipe Process	103	Toning Bromide & Gaslight Prints	163	Making Money with the Camera
48	Commercial Photography	109	Drapery and Accessories	164	Enlarged Negatives and Transparencies
50	Studio Construction	111	Photography as a Business	165	Unconventional Portraiture
52	Aerial Photography	115	Platinum Printing, 40c	167	Modern Photographic Developers
53	Pictorial Principles	119	The Optical Lantern	168	How to Develop the Negative
54	Outdoor Exposures	120	Marketing Photographs for Publication	169	Photographic Words & Phrases
55	Architectural Photography	123	Enlarging on Gaslight Papers		
56	The Hurter and Driffield System	125	Pocket Camera Photography		
58	Outdoor Portraiture	127	Amateur Portraiture		
61	Control in Pictorial Photography				
62	Vacation Photography				
63	Photography in Advertising				
67	Orthochromatic Photography				
68	Decorative Photography				

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

who are vitally interested in the success and welfare of the Missouri Valley Photographers Association and is built along the business lines, not forgetting instructive demonstrating in negative making, as making good photographs is the basic principle of building and maintaining a business.

A feature of the program will be booths in which special and individual instructions will be given in retouching and etching, coloring photographs, simple methods of bookkeeping or systems, advertising and kodak finishing, which will be in charge of experts in their lines, who will devote an hour or so a day to the work.

The days selected, April 20-21-22-23, are opportune as they come between the Easter and school annual rush.

Members of the Missouri Valley Photographers Association are invited to make suggestions that they feel will help make the strongest possible educational program.

O. C. CONKLING, *President*,
St. Louis, Mo.

✽

Commercial Photographers' Association of Detroit

At one of the most enthusiastic gatherings recently held, The Commercial Photographers Association of Detroit, entertained at dinner Mr. Barboe, of the Eastman Kodak Company; Mr. Henry Hasse, of Louisville, Ky., as well as the local Eastman & Cramer representatives in the field, Frank Andrews, Harry Elaton and De-

Forest Stamp, in their rooms in the General Motors Building.

Approximately 50 members and employees were on hand to listen to interesting talks, Monday evening, February 9th, given by these experts in their lines, on the current trend of the photographic profession.

Helpful hints on photographic practices were directed to the employees present, while employer members found much that was valuable in the talks on sounder business methods.

The keynote of the remarks by both of the principal speakers was the urging of closer organization of local Associations tending toward the strengthening of the National Body.

O. R. FORSTER, *Secretary*.

✽

Photographers' Association of Central Pennsylvania

Leander G. Hornick was elected president of the Photographers' Association of Central Pennsylvania at its annual meeting in Johnstown, Pa., on February 12th. About forty-five artists from the central part of the state were in attendance. The annual session was held at the Hornick studio and was followed by a dinner party.

Treasurer Deck Lane of Ebensburg and Secretary Harry Plank of Vandergrift, were re-elected to their respective offices. Carl Douglass,

Please mention "Bulletin of Photography" when Corresponding with Advertisers

of Indiana, was selected vice-president to succeed W. J. Van Zandt, of Altoona.

One of the features of the photographers' gathering was a demonstration conducted by Bert Jones and Arthur Dunn, traveling representatives of the Eastman Kodak Co. Eighteen different artists snapped negatives of Mrs. Hornick, wife of the newly-elected president, to show the different types of lighting and posing that may be used and the results thereby obtained.

After the demonstration, a reel of moving pictures showing the activities of a meeting of photographers at Indiana last October was thrown upon the screen. Carl Douglass, of Indiana, was in charge of this entertainment. At the meeting interesting addresses were given by Harry Shaffer, of Altoona, retiring president, and Arthur Dunn, Bert Jones and Roger L. Kirk, of Philadelphia. Reminiscences of the olden days of photography featured the elaborate dinner in the evening. The display of photographs, furnished for this occasion by the Eastman Kodak Co., were on exhibit at the Hornick Studio for two days. These pictures were taken by some of the leading artists in the United States.

✱

Death of Lewis H. Bissell

Lewis H. Bissell, widely known to photographers, passed away in California, February 7, 1925, after a brief attack of pneumonia.

Mr. Bissell was born in Huntington, Indiana, in 1859, and while still a lad his father, who was a Presbyterian minister, moved to Effingham. At the age of 15 he entered the employ of a local photographer and a few years later became proprietor of his own business. He conceived the idea of teaching photography and in 1894 organized the Illinois College of Photography. He was a regular attendant at National Conventions and was always abreast of the times. The student graduates from the College he founded are now located in all parts of the globe.

Mr. Bissell was a very energetic hard roads enthusiast and it was largely through his efforts that the plan was formulated calling for concrete roads that are now being built in Illinois. He was a Shriner, an Elk and a Rotarian.

In 1921 he retired from active business and since that date he and Mrs. Bissell resided in California. He is survived by Mrs. Bissell and a daughter, Mrs. J. F. Magee.

✱

Your Income Tax

No. 10

A debt discovered to be worthless and charged off the books of the taxpayer for the year 1924 may be deducted from the gross income in computing net income for that year. The return must show evidence of the manner in which the worthlessness of the debt was discovered and that ordinary and legal means for its collection have been or would be unavailing.



Send for our catalog showing our exclusive line of Delivery Pockets for Photo Finishers. Window Display Signs free.

The Art Press, Fremont, Ohio, U.S.A.

Professional or Amateur Require the Best Tools Obtainable for Retouching

"CASTELL" Pencils and Leads

GIVE THE BEST RESULTS

ABSOLUTELY FLAWLESS

A. W. FABER, Inc. - Newark, N. J.

BACO PHOTOGRAPHIC DYES

For Photographic Operations

PACKED IN 2-OZ. TINS—SENT PARCEL POST

Write for Price List

BACHMEIER & COMPANY, Inc.

Department 10. 441 W. 37th ST., NEW YORK CITY

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

EMIL PINKAU & Co.

AKTIENGESellschaft

LEIPZIG (Germany)

Leading and oldest established factory for Picture Post Cards supplies

VIEW POST CARDS

in Collotype, Colored Collotype, Photo-gravure, Photochrome, Photocolor, Bromide, and all other styles.

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTEx

REGISTERED

No Paste or Glue Required

Made in all sizes Write for Samples

WARREN PRODUCTS CO.

269 Canal Street New York

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

**THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED**

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS

636 Franklin Square Philadelphia

Bad debts may be deducted in whole or in part. When deducted, the taxpayer must be able to show with a reasonable degree of certainty the amount uncollectible. Partial deductions are allowed with respect to specific debts only.

A valid debt proved to be worthless may not always be a proper deduction. For example, unpaid amounts representing wages, rentals, or similar items are not allowed as deductions unless included as gross income in the creditor's return for the year in which the deduction is sought or in a previous year. The fact that expected income was not received does not reduce the amount of taxable income of the creditor.

Unpaid loans made to needy relatives or friends with little or no expectation that they would be repaid are not deductible, but are regarded as gifts.

No. 11

Where by reason of illness or absence from home additional time for filing an income tax return is required, the taxpayer should address to the Commissioner of Internal Revenue, Washington, D. C., a request for an extension. Collectors of internal revenue are not, as under preceding acts, permitted to grant such extensions. The request must be made before the return is due—on or before March 15, 1925, if made on the calendar year basis—and must contain a full recital for the causes of the delay.

An extension of time for filing the return does not extend the time of payment of the tax or any installment thereof unless so specified in the extension. As a condition of granting an extension, the commissioner may require the submission of a tentative return and estimate of the amount of the tax, and the payment of at least one-fourth of the estimated amount.

No. 12

Under the revenue act of 1924, thousands of persons are required to file returns of income although the incomes are not taxable. The act provides that returns shall be filed by every single person whose net income for 1924 was \$1,000 or more or whose gross income was \$5,000 or more, and by married couples living together, whose aggregate net income was \$2,500 or more, or whose aggregate gross income was \$5,000 or more. The exemptions are \$1,000 for single persons and \$2,500 for married persons living together, plus a \$400 credit for each dependent. A person may have a gross income of \$5,000 and, by reason of deductions for business expense, bad debts, losses, etc., a net income of less than \$1,000. A single person may have an exemption of \$2,500 as the head of a family. Nevertheless, returns are required in both instances.

Heavy penalties are provided by the act for failure to file a return and pay at least one-fourth of the amount of tax due within the time prescribed, on or before March 15, 1925.—Washington, Government Printing Office, 1925.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 917

Wednesday, March 4, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

"In Passing By"	259
This Message (M. A. S. Convention)	260
Report of the "Beehive" Convention	261
Association News	262
Effect of Outline	263
Technical Hints on Architectural Interiors	264
Illustrations by Roger B. Whitman	265-266
Improved Method of Individual Instruction (H. D. Beach)	268
Do You Make Money? (Frank Farrington)	269
A Copying Hint—How to Avoid Grain	272
Imagination the Prime Factor	276
Route of the Eastman School	278
Among the Societies	279
As We Heard It	281

"In Passing By"

The editor of *Abel's Photographic Weekly* speaks concerning the Convention of the Middle Atlantic States, which is to be held in Philadelphia, March 23, 24 and 25, as "A Defection in the Ranks." We have carefully read this pronouncement; carefully, because the ambiguous language of the article, as well as the obvious contradictions therein, confuse our intelligence in trying to discover what is really the opinion which the editor is trying to promulgate.

The avowed, but not acknowledged, purpose is evident enough, and the desire to conceal this purpose accounts for the illogical presentation of the argument and the involved structure of the sentence. The

Editor has, as Shakespeare says, "spoken with all his wit, but it is wit enough for him."

It is truly deplorable to see to what a position an editor may be forced into, by pressure put upon him. But, at least, he owes his readers the fair statement of facts, and it is pusillanimous to attribute any intention on the part of the M. A. S. to injure or interfere in any way with the National Convention to be held many months subsequent.

A Convention under the management of such efficient men as constitute the officials of the M. A. S., is to be looked at rather as an advance guard of the National and is not "a slap in the face of the National" as the editor of *Abel's* euphoniously puts it.

The management of the M. A. S. has proven itself a big factor in photographic propaganda, and everybody knows the ability of Orren Jack Turner. Besides, the Conventions of the M. A. S. have shown an attendance equal to many of the National Conventions. The attendance at Pittsburgh was over eight hundred.

It is not only unfair but eminently mean for the editor of a photographic journal, who is loud in his acclaim of his great interest in the profession, to insinuate that this Middle Atlantic States Convention has

no other purpose than to discredit the National Convention. In our opinion, the M. A. S. is boosting and assisting the management of the National. There can be nothing in the holding of the Convention which interferes with it. These state conventions pay their own way, and solicit no aid from the National, and it is preposterous to attribute any ulterior motive to them.

A ruling of the Manufacturers' Convention Bureau is the declining to allow its members to exhibit at conventions not sanctioned by the Manufacturers' Convention Bureau. The M. A. S. has naturally not invited the manufacturers. Although quite a few have asked for space, the offers have been declined, consequently several reservations have been made at the hotel by manufacturers who will be in attendance, *but are not allowed to solicit business in the convention.*

These independent state conventions cannot possibly interfere with the National Convention and no umbrage should be taken—and it is likely none will be taken—should the state conventions prefer conducting proceedings along lines they believe beneficial to the interests of their members.

✽

This Message

is not addressed to the regular stand-patters, who are always in attendance at our Annual Conventions and who know full well the benefits derived from these meetings—they all started at the bottom and, appreciating such opportunities, took advantage of them until, step by step, they have climbed to heights of perfection and distinction.

You can depend on them being at the convention and keeping up their membership—with but one object in view and that is to serve their fellow man by helping the younger and less experienced photographer to solve his problems. They are at your service—it is your next move.

The Convention of the Photographers' Association of the Middle Atlantic States will be held at the Benjamin Franklin Hotel,

Philadelphia, Pa., March the 23rd, 24th and 25th and now is your "opportunity"—**COME!**

Your officers have mapped out a program which will prove a winner. Bring a note book and pencil. Keep your eyes and ears open, and you will go home a much wiser man or woman, which will help you to get more business and do better work, and gradually reach your goal. "Being ignorant is not so much a shame, as being unwilling to learn," said the venerable Benjamin Franklin.

A membership card will be sent at once on receipt of your check for dues. Do your part NOW!—TODAY! Keep up your membership the same as you must do in your Lodge, and you will be entitled to all the benefits throughout the year, which will pay you ten for one.

You will find me at the entrance to the Hall. If this is your FIRST Convention—TELL ME and I will see that you are taken care of properly.

Faternally yours,

E. W. BROWN, *Treasurer.*

Beaver, Pa.

Picture Exhibit

Send three pictures not later than March 18th. These pictures will be criticised and a written report mailed to you. This feature alone will be worth many times the expense of the your trip. Address:

PICTURE EXHIBIT,

care of D. B. EDMONSTON,

Benjamin Franklin Hotel,

Philadelphia, Pa.

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

Report of the "Beehive" Convention

The "Beehive" Convention of the Ontario Society of Photographers and the Professional Photographers' Society of New York, held at the Hotel Lafayette, Buffalo, N. Y., from February 17th to 19th, 1925, was a decided success. The novel idea, originated by Mr. Howard D. Beach, was a success in every way. We believe this method of demonstration for studio instruction will be applied by conventions in general in the future, since it does away with the placing of the model on a platform and the spectators seeing the operator at work, as has been done in the past. The "Beehive" scheme consists of five working studios arranged by the various operators demonstrating and equipped according to their ideas. Each person is allotted twenty minutes in which he is entitled to the use of the "Beehive" studio and may ask the operator just those questions on lighting about which he is most desirous of information. On another page we are publishing an article by Mr. Beach in which he shows us considerable improvement on his original idea and we believe and trust this will be employed at the forthcoming National Convention at Cleveland. We think the scheme is hard to improve upon, but Mr. Beach's suggestion does offer wonderful possibilities.

The following were the instructors:

Charles Aylett, Toronto, Ont.; John Erickson, Erie, Pa.; John Kennedy, Toronto, Ont.; Pirie MacDonald, New York City; J. E. Mock, Rochester, N. Y.; Will H. Towles, Washington, D. C.

Classes in modeling as an aid to retouching were under the charge of Edward L. A. Pausch, a prominent sculptor of Buffalo.

Practical retouching classes were held daily by Frank Hasenfratz, of Buffalo, and proved of value to those in attendance.

Frank Scott Clark, of Detroit, held a number of classes in composition, spacing and criticism. Each attendant was given individual instruction, naturally Mr. Clark's reception room was crowded.

President Wm. H. Manahan, Jr., of the P. A. of A., gave a talk on the National Convention and explained the workings of the P. A. of A.

John I. Hoffman, former secretary of the P. A. of A., gave an interesting talk on "Business Building."

The usual banquet was held on Wednesday evening.

At the Thursday meeting of the New York State Society, the following amendments to the by-laws were adopted:

Amendment to Article 4—Dues

Any active member, who shall allow his membership to lapse, may be reinstated upon payment of all dues in arrears or a fee of \$10.00 for reinstatement in addition to the current year's dues.

Amendment to Article 3—Membership

Application for active membership may be received from any studio owner within the state of New York, provided such applicant is not opposed by two active members. Proper notice of such application shall be made known to the Section in which he would be eligible to membership.

Amendment to Article 9—Sections

The by-laws adopted by a section shall not conflict with the Constitution.

The following Resolution was adopted:

Whereas, The Professional Photographers' Society of New York stands for a high standard of business ethics, but has no code of ethics,

Be It Resolved, that a committee of three be appointed by the incoming President to consider the advisability of the P. P. S. of N. Y., adopting a proper code of ethics, and, if they think it advisable, to formulate such a code and present it at the next annual meeting of the Society.

The officers elected are:

President, Seaward Alwyn Sand, Lockport, N. Y.; Vice-President, George A. Personius, Elmira, N. Y.; Secretary, Robert

McGeorge, Buffalo, N. Y.; Treasurer, Russell McLaren, Fredonia, N. Y.

The 1926 Convention was recommended to be held at either Rochester or Syracuse.

The Ontario Society re-elected its entire board consisting of Charles H. Cunningham, President, Hamilton; Chas. L. Rosevear, Past-President, Toronto; Chas. G. Ashley,

1st Vice-President, Toronto; Fred L. Roy, 2nd Vice-President, Peterborough; Warren A. Rockwood, 3rd Vice-President, Toronto; Fred Booth, Chairman Commercial Section, Toronto; John Kennedy, Treasurer, Toronto; Robert Darragh, Assistant Secretary, London; Fred Micklethwaite, Secretary, Toronto.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America, under arrangement with the publishers of Abel's Photographic Weekly and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

Last week we said "Score One," for the first enrollment in the Portrait Course of the P. A. of A. Summer School. We will have to repeat it this week, Score One, for the first registration in the Commercial Course. That makes the score even, though just how long it will remain is a question. The Portrait prospects have a slight advantage in that the School has now been in operation for three successful years and a certain amount of complimentary news has been spread around the country by the students who have attended past sessions. The 1925 Portrait Class has a good idea of what to expect.

Like the "first" of any undertaking, this first session of the Commercial Course will be looked upon as experimental though to the Officers of the Association, the Trustees of the School and the Director, Mr. W. H. Towles, all of whom are taking the same painstaking care in planning the Course, as was done with the first Portrait session, there is not much doubt of the administrative end being equal to the occasion. Attendance is the only remaining thing which has to meet expectations to insure the success of the Commercial Session. It is our suggestion to all commercial men who are con-

templating taking the Commercial Course that they register with the General Secretary at once so we will know for how many to make provision and take care of certain details which depend upon the number of students. The tuition for each course is \$50.00, of which \$10.00 is required as a registration fee, leaving the balance payable at the School. Checks should be made payable to the P. A. of A. and mailed to the General Secretary, No. 722 Bond Building, Washington, D. C.

Dates: Commercial Course, July 6 to 25; Portrait Course, August 3 to 29.

⌘

Traveling Loan Exhibits

A few inquiries received lately lead us to think that possibly other members of the Association may not understand what the Traveling Loan Exhibits are and how they may be obtained.

These portraits are the ones from the Salon of the Milwaukee Convention that were sent to the Portland Convention, the New England Convention at Swampscott and the Southwestern Convention at Oklahoma City last year. They were then returned to headquarters and divided into four sets of about thirty photographs each,

carefully packed in special wooden cases with screwed lids and are now on the road for the use of members of the P. A. of A., in adding interest to private exhibitions. All that is required of members who wish to avail themselves of the use of an exhibit is to make application with the General Secretary, giving as much notice as possible and guarantee to prepay the express charges to the next exhibitor. By having four on the road, we aim to keep the shipping distance from one to another at a minimum, but efficient routing depends largely upon having sufficient advance notice to make plans.



Just at this writing, one is in New York state, two in Illinois (to be kept in central part of country) and one in Nebraska, headed for Idaho and Oregon. Requests now on hand run into April, May and June for certain states. We would like at least four weeks' notice to avoid disappointments; anything less than that will be taking a chance.

Last year, the Exhibits answered thirty-five calls to supplement private exhibitions, Spring and Fall Openings, etc., and were found to be a decided asset in attracting the public. Get your request in early.



Effect of Outline

Have we not been told, time out of measure, by the artist (Ruskin laying particular stress thereon) that there is in Nature no such thing as outline, but merely differentiation of one shade from another, which acts as a background in giving distinctness?

Granting the truth of this assertion, and admitting the fact that the great painters do beautifully blend intensities of light and shade to give suggestion of atmospheric surroundings, and conceding, too, that breadth and softness in pictorial photography is a *sine qua non*, are we not tacitly obliged to admit that in looking at a picture, the eye naturally supplies the outline as something definite?

One thing we are confident of—that, if the general contour of our picture is such as to give pleasing impression to our eyes, the appreciation of the artistic beauty of the subject is increased thereby, and conversely, if the outline is irregular or attracts too much consideration by its deviation from grace and symmetry of line, the whole picture is affected by it and the enjoyment of the thing as a whole interfered with.

In posing the figure, for instance, upon which our entire attention has been concentrated to secure grace of posture, ease and naturalness, we may be oblivious, all the time, of the counteracting effect induced by the general contour of the subject as a whole, and the want of co-ordination of the lines of the figure with the other lines of the composition.

The association of these lines, graceful and beautiful in themselves, with lines which do not make a pleasing pattern, will nullify even the fine effects of the light and shade scheme.

Hence, however perfect the filling up of the picture, if it presents to the eye a general outline which is self-assertive, though it may not be unpleasing in itself, its very outline will continually obtrude itself to the detriment of the picture.

This lack of attention to the role of disturbance by the outline of a portrait or figure study, is of frequent occurrence in some of the otherwise well-thought-out portraiture, and it serves to eclipse all the good features.

In a word, the decorative quality is of pertinent influence in pictorial photography where the intensities of light and shade are apt to be more pronounced, and so in greater contrast with each other than in painting, where color serves to tone to better relativity the values.

The photographer, in his absorption with the model, sees but the model as an individual feature, and his enthusiasm to secure some fine effect of light and shade, blinds him to what is fairly crying out to him for notice—of the evil it is capable of.

Technical Hints on Architectural Interiors

Painters have come to understand the value of photography in furnishing them quickly with the perspective of an architectural interior in the saving of hours of patient geometrical drawing, but they are also aware that photographs of interiors differ materially as regards the pictorial presentation.

The perspective of the lens used is not always in accordance with the requirements of pictorialness, and here the discrepancy is due to the error of the photographer in not exercising his judgment.

The use, or rather the misuse, of the wide-angle lens is responsible for violent perspective, or perspective not agreeable to normal vision. Hence, the necessity of determining the lens for the special subject.

A good anastigmat is indispensable, because architecture draws largely on its possibilities, especially for interiors. Of course, a long focus lens gives more approximation to visual perspective, but often a medium wide-angle lens is necessary to give proper space relations.

The narrow angle may possibly exclude features, desirable pictorially, and may curtail foreground which adds to the dignity of the subject.

The advantage of many of the modern lenses is, that while nominally very rapid medium-angle lenses, they also may be used as wide-angle lenses on a larger size plate.

It is sometimes advantageous to make the picture wide and to include all that is desirable, and then enlarge the photograph.

There is often difficulty encountered in focusing on interiors, on account of the weak illumination. The ground-glass on the rough side if rubbed over with a little glycerine or varnish, will help one see the detail. A focusing eye piece is also useful.

If there is a window in the interior, focus upon it as sharply as possible, put in the largest stop you intend to use, then rack the lens and plate further and further apart and stop just when the detail in the window

deviates a little from its absolute sharpness. If foreground objects cannot be seen, or if you are not decided how much of the space is included in your view, it is a good method to make use of lighted candles. They may often be placed at the near and far part of the view, and focus regulated accordingly.

It might be urged why not use artificial light in taking interiors? Undoubtedly it would fulfill its mission and give a decided impression for people who want to see the entire subject, but the pictorialist would rather give hours of exposure than miss the beauty of natural illumination, "the dim religious light" which puts sentiment in the subject.

In arranging for the subject, care must be taken to see that the camera is perfectly level. A spiral level had better be used. The tripod should be solid. Sliding legs are indispensable to enable the photographer to elevate or depress the instrument.

A square bellows camera is preferable to one with conical bellows, and one focusing from the back instead of from the front. Still, a conical front focusing camera may be used, if care is observed that the focusing does not cut off some part of the view. Ample swing in the back should be provided, and a rising front which is a very important adjunct. Insufficient rise often prevents the taking of the subject.

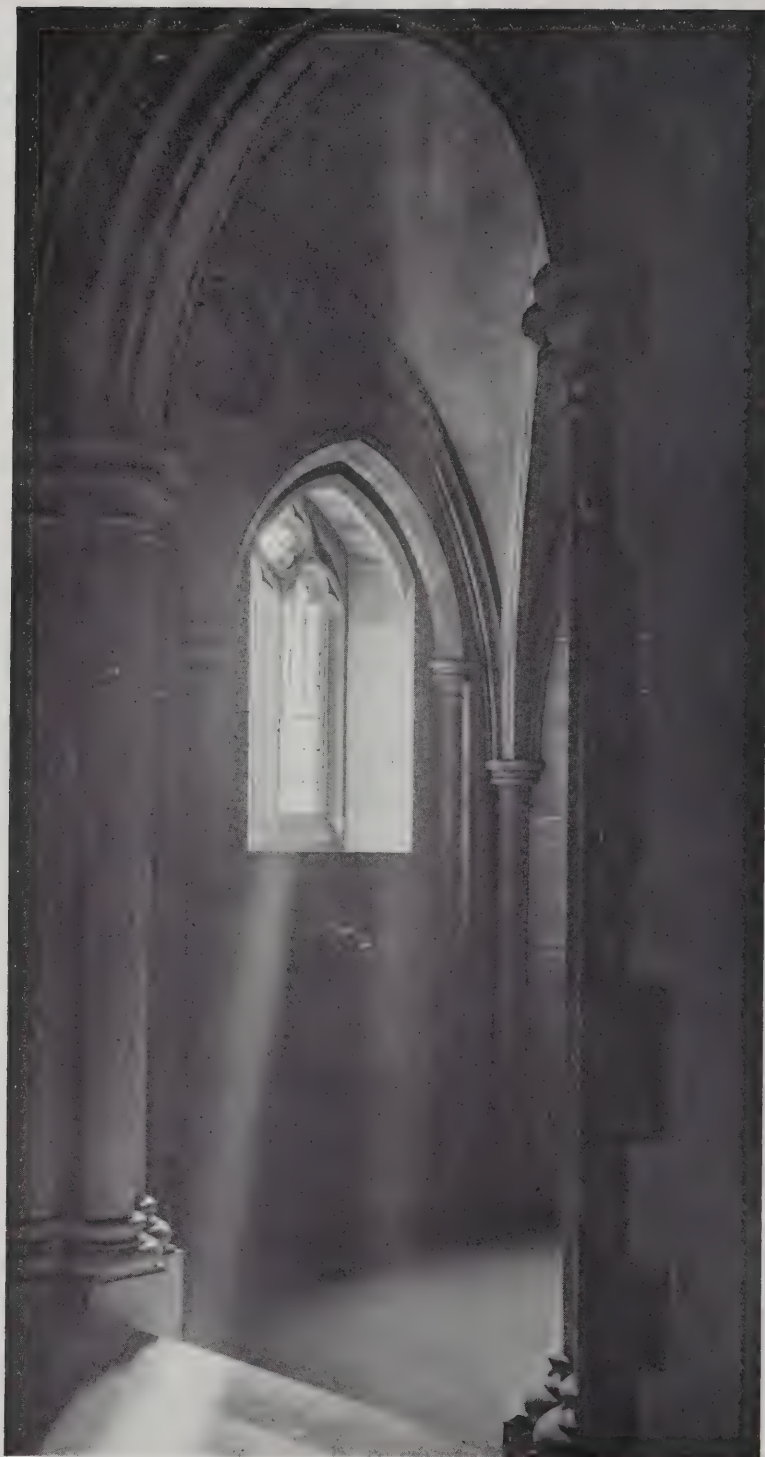
As regards the point of view. A view made from the centre of the aisle or the colonnade is generally too formal, though there may be times when it is the best. A little deviation from one side or the other is more effective. Try to get the picture complete with balancing of parts to make good composition. If an arch shows, it should show its supporting piers. Columns should not be seen without their bases. It gives suggestion of instability.

The builder has constructed the architecture so that it is at its best when viewed from a certain height. This is about five feet from the floors, as a rule. Place the



CATHEDRAL ST. JOHN THE DIVINE
New York

Roger B. Whitman
New York City



A LITTLE SUNLIGHT

Roger B. Whitman
New York City

camera at such a height to correspond with the view the eye has. Be sure to get sufficient foreground. It gives dignity to the subject.

Curtailing the foreground is a common fault in a good many interior views. This curtailing is due to raising the front (lens) board, without noticing what is done thereby to the floor space. Backed or double coated plates are absolutely essential because of the danger of spread of light from halation.

There is also a good deal of light reflected from the dust in the atmosphere and these dust particles radiate blue light which is quick to act on the plate, and as the exposure is long, liable to work havoc. A little of this dust reflection, however, may be turned to pictorial advantage, but we can have too much of a good thing.

Probably of all photographic subjects, interiors present the longest range of exposure. We may have interiors well lighted, which are adequately presented with a few seconds exposure, or dark cathedrals, requiring minutes or even hours; so no general rule can be formulated. Experience is the best guide, although we know skilled photographers who rely for guidance upon exposure meters.

Full exposure is essential; under exposure, followed by the inevitable prolonged development, is calculated to bring out halation. Consequently, be generous in timing, as there is little risk of overdoing, and more opportunity of checking undesirable presentations. Moderately quick development of the exposure is advisable, our object being to secure a soft contrast negative in which the high-lights are modulated and the shadows luminous. A negative, therefore, which gives shadow detail at early stages of development is desirable. For this purpose metol is admirable as a developer.

We subjoin two excellent reproductions of photographs of interiors by Roger B. Whitman of New York, which serve to exemplify what has been said. You will note how the point of view selected gives a perspective which is in accord with that

No Flare Anywhere



To photographers who have had difficulty in securing satisfactory diffused portraits because of "flare" in the lens: Try the

HYPERION

Diffusion Portrait Lens f4

Not only lacks tendency to flare in the high lights, but gives diffusion without loss of underlying definition.

*To encourage careful study of this lens,
we offer liberal trial through dealers*

GUNDLACH-MANHATTAN OPTICAL CO.

841 Clinton So. Rochester, N. Y.



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK
WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES

Write for price list No. 8.

*Consult Blue List No. 2 on Specialty Work for your
Amateur Trade.*

BLUM'S PHOTO ART SHOP, Inc.

1021 North Wells Street

CHICAGO

presented by normal vision and how well space relation has been preserved. The eye travels into the subject and the relief of one part of the architectural feature is secured by skillful management of the illumination, so as to get detail where it is essential and suppression where contrast is called for. The pictures therefore have that relativity of intensities which gives a sort of atmospheric suggestion of space dimensions, the illusion which all good pictorial work effects, the idea of the three dimensions of space on a flat surface.



The Improved Method of Individual Instruction

We have elsewhere commented on the success attending the inauguration of the novel scheme instituted by Mr. Howard D. Beach, which was christened very aptly "The Beehive Convention." It was under the auspices of The Ontario Society of Photographers and The Professional Photographers' Society of New York, and held at Hotel Lafayette, Buffalo, N. Y., February 17 to 19, inclusive.

Since the close of this "Beehive Convention," Mr. Beach informs us by letter that he has devised certain improvements and modifications of the original plan, which enhance its value and widen considerably its applications.

His purpose is to make it useful at the forthcoming National Convention to be held at Cleveland July next. We subjoin the communication kindly forwarded to us and submitted to your consideration.

You will appreciate the novelty and importance of this method of individual instruction and its superiority over anything yet devised as a means of education in the line of practical performance.

Mr. Beach has demonstrated in this new improved method how the scheme can be made to do yeoman service for the number of attendants at our National Convention, so as to give the individual instruction, and, at the same time, to give opportunity to others to enjoy mutual benefit therefrom.

But it is best to let Mr. Beach's communication to us appeal directly to you in his clear presentation of the subject.

FORMULA

To accommodate five hundred and seventy-six photographers in convention assembled, with individual instruction, first procure the services of six instructors. Permit these instructors to choose their own apparatus, which shall be placed in 12 by 15 or 18-foot booths, the greater length along the aisle.

Arrange for four day sessions and two evening sessions of two hours and forty minutes each, making six sessions all told. Admit only two photographers into the booth besides the instructor, one to act as the model, while the other receives instruction, and at the end of ten minutes, they will reverse their positions, so that the one who first acted as model will be the pupil, thus filling the twenty-minute period. In this way, each instructor will take care of sixteen pupils each session, making ninety-six pupils in the six sessions.

Only the instructor, with his pupil and the model, should be admitted to the booth at one time, for the reason that the greatest value of this system lies in the individual factor. The moment more than one pupil enters the booth, there is discussion opened up into which the instructor may not enter, and such discussion may just as profitably take place outside the booth.

REGISTRATION

When the photographer first comes to the gate of the convention and receives his badge, he should be directed to another table where he will state his choice of instructors, and the day and hour he wishes to receive instruction. Two photographers will be given the same period, and, as previously stated, one will act as model for the first ten minutes, while the other receives instruction, and reversing places at the notice of the instructor for the second ten minutes of the period. This allows twenty minutes instruction for each of the two, as the model is all

THE PERSONAL Movie Camera for Home Life Records



The new Wonder Movie Camera for the Studio and Home Portraiture.

Uses Standard Film.

Price, \$37.00

PHOTOGRAPHERS: Write for agents' terms and how you can increase your profits with this equipment.

THE VICAM PHOTO APPLIANCE CORPORATION

1224 Belmont Avenue

Philadelphia, Pa.

the while deriving benefit almost equal to that of the pupil proper.

If a larger attendance than this is expected, seven sessions could be arranged for, or other booths added. It might be wise to engage eight photographers as instructors for the six booths, thus allowing for spelling off at times, though this would scarcely be necessary, as the work is not exceedingly fatiguing. But should an emergency arise, other instructors could be readily found at the convention.



Do You Make Money?

FRANK FARRINGTON

The total receipts from your business may amount to a large sum in the course of a year. Your studio may always be busy and you may have a good stock of supplies and a complete equipment and a ledger full of accounts receivable. Those conditions do not necessarily mean that you make money.

Not long ago I met an old friend who has been in the photographic business for himself for several years. I asked him, "Do you make money?"

"Well," he said, "I do pretty well. I get a good fair living out of the business and I save something every year, so I think the business pays me."

"Do you allow yourself a salary and figure it in with your expenses so it is covered when you make prices on your work?"

"Oh yes," he replied, "I include my own salary in my expenses, and when any of my family help in the work, I put that in, and I include the cost of keeping up the building I am in and own and charge that up as rent, the same as if I rented of someone else."

"And you include in expenses all of the items?" and I named over the following, some of which a photographer sometimes neglects to include: light, fuel, insurance, taxes, advertising, postage and express on out-going matter, carfare or other transport-

Please mention "Bulletin of Photography" when Corresponding with Advertisers

tation connected with the business, book-keeping, repairs, depreciation on stock and equipment, telephone calls outside as well as telephone rental in the studio, breakage of tools, replacement of worn or broken parts of equipment, losses from uncollectible accounts, contributions not properly a part of the family budget, interest on borrowed capital. I ended by asking him what salary he allowed himself.

He told me he could check up on almost the whole list and that he was taking out two hundred a month as salary, and getting an additional profit of about five hundred dollars a year.

"You could probably get that salary for managing a business for someone else, couldn't you?" I asked.

"Sure, I could. I've been offered that and that's why I figured it was a fair salary allowance. But with all that it seems as if I ought to be getting more out of the business."

He Hadn't Thought of That

"Let's check up a little further," I suggested. "You make your prices for work on a basis of covering your expenses and about so much more. You think you are making money when you get twenty-nine hundred out of a year's work. You say you charge up as rent, because you own the building, all the expenses of that property. I suppose that means fire insurance, water rent, repairs and improvements."

"It includes all the money I spend on the real estate."

"If you were renting from another man, would he be willing to rent to you for just what it cost him to keep up his property, or would he expect some return on his investment?"

"Oh, he'd want a return on his investment," admitted my friend.

"You would have to pay him a rental that would include all the items you figure as rent, and besides that, enough to make a return of six per cent. on his investment in the property. Let us say you have five

thousand invested in your property. You aren't getting a cent of return on that investment because you don't charge it in with your expenses and make any allowance for it. That interest ought to be figured out of the five hundred you call net profit. You could get six per cent. on your five thousand. It would bring you three hundred a year without any trouble. That cuts your net profit to two hundred dollars."

"I never thought of that," was the comment.

"Now that we are talking about interest on investment," I continued, "what about the interest on your investment in stock and equipment?"

"I've got about two thousand invested, but I'm paying interest on one thousand of borrowed capital. I charge that interest as an expense."

"How about the interest on the other thousand? Don't you call that an expense?"

"Why should I? I don't pay it."

Interest He Didn't Know He Paid

"Let's see whether you do or not. If you were working for someone else, you could invest that thousand where it would bring you six per cent., sixty dollars a year. You are entitled to receive that return and if you don't charge it in with your expenses and so get it back, you are paying it. Add that sixty to the other three hundred you don't get. There is three hundred and sixty dollars of your five hundred you call net profit, that you could get without taking the chances and responsibilities of a business of your own. That cuts your net profit to a hundred and forty. Shall we figure any farther?"

The photographer scratched his head thoughtfully. "If you see any more weak spots, point them out," he said.

"How about losses on uncollectible accounts?"

"I write off something, figuring about what I have invested in them, and charge it to the cost of doing business," he replied promptly.

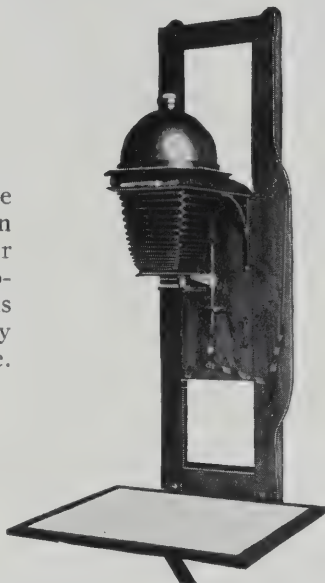
SOME WORTH-WHILE FEATURES:

- Projects six diameters.
- Takes no floor space.
- Special $f4.5$ lens.
- 400-watt lamp.
- Occupies only 32 inches in width wall space.
- Independent focusing feature; this enables the operator to take out the regular lens and put in any short focus lens for making reductions or lantern slides. In using any lens but the one supplied with the outfit, it would be necessary to focus by hand (the old way), this can be done easily and requires very little time to make the change.

At your dealer

WRITE US FOR DESCRIPTIVE CIRCULAR

THE CALLIER ENLARGER BRUSH, COLORADO



"Good!" said I, "and how do you get at the figure?"

"I estimate the cost to me of the supplies and materials and hired time in the job. That's my loss if I don't get paid."

"But when you turn out a fifty-dollar job, you consider that you have to include in its costs to you, before it pays a profit, the overhead expenses of the studio, salary for yourself and everything. You have all those costs to pay just the same when you don't get your money. You ought to count the account all loss save what would have been your net profit."

My friend ruminated. "I guess you'll have to dock me something on that," he said. "Let's call it forty dollars a year."

"All right," I agreed. "That cuts your net to a hundred dollars. How much do you carry on your books as an average?"

"Probably never less than five hundred dollars. Often more."

"Do you think it would average enough so you would have invested in the cost of

material and labor and time and expenses of all sorts represented in accounts, five hundred dollars?"

He admitted the figure. He admitted, too, when I mentioned it, that he had made no expense charge for the interest on that investment. "At least thirty dollars more gone," I told him.

"Net profit cut down to seventy dollars," said he. "A few more cuts and I'm going to sell out and take a job with someone else."

"Or else put up your prices to where you will make a profit in spite of these hidden expenses. You have a five-passenger flivver you call your family car. Do you ever use it for business purposes?" I wanted to know.

"Yes, sure I do. I'll bet I drive it a thousand miles a year on business."

"All the use you make of that car for business purposes," I told him, "ought to be charged to the business, and also a proportionate part of the yearly depreciation



Send for our catalog showing our exclusive line of Delivery Pockets for Photo Finishers. Window Display Signs free.

The Art Press, Fremont, Ohio, U.S.A.

INKS for BROMOILS

Made in BLACK, BROWN and BLUE

Endorsed by famous Bromoil Makers in America

2-oz. cans, black, \$1.00; brown or blue, \$1.25—post free

CROWE PRINTING INK CO., 724 N. Third St., Phila.

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN

BACO PHOTOGRAPHIC DYES

For Photographic Operations

PACKED IN 2-OZ. TINS—SENT PARCEL POST

Write for Price List

BACHMEIER & COMPANY, Inc.

Department 10. 441 W. 37th ST., NEW YORK CITY

CAMERA BARGAINS

4 1/8 x 6 cm., Ica Roll Film Atom A, with Carl Zeiss f4.5 Lens and Compur Shutter	\$30.00
4 1/8 x 6 cm., Voigtlander Tourist, f4.5 Heliar Lens, three holders and adapter	35.00
2 1/4 x 2 1/4 Plaubel, with f4.2 Anastigmat Lens in Compur Shutter (Roll Film)	22.50
5x7 Compact Graflex, with f4.5, 8 1/4-inch Bausch & Lomb Tessar Lens	110.00
Cine Kodak, (16 mm. film) with f3.5 Kodak Anastigmat Lens	90.00
Sept Cine Camera, (standard size film) with f3.5 Anastigmat Lens, case and six magazines	59.00

LENS BARGAINS

5 1/4-inch f4.5 Aldis Anastigmat in Sunk Mount	\$12.50
6 1/4-inch f4.5 Aldis Anastigmat in Sunk Mount	14.50
6-inch f4.5 Goerz Dogmar in Compur Shutter	22.50
7 1/2-inch f4.5 Bausch & Lomb Tessar in Barrel	32.50
11 1/2-inch f4.5 Heliar Portrait in Barrel	95.00
12-inch f4.5 Ilex Paragon in Barrel	75.00

Send check or money order, or C. O. D. on request.
Ten days' trial with full refund, if not satisfactory.

CHARLES G. WILLOUGHBY, INC.
CAMERA HEADQUARTERS
110 West 32nd Street - New York

on that car. Your business ought to pay for every cent of expense for which it is responsible. You will be allowed to make such deductions on your income tax report. If your business won't pay its way without grafting any on the family budget, the sooner you know it, the better."

"I can see already," said my friend, "that I'm not getting enough out of my business to pay me for operating my own studio."

"Now that you have that idea," I replied, "you know what you must do in order to get a suitable net profit from your studio. Get business and increase your profits by higher prices or bigger volume, whichever you think better."

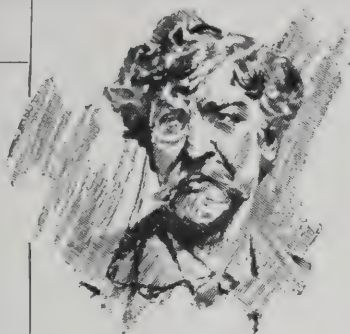
✽

A Copying Hint—How to Avoid Grain

Having occasion quite recently to copy a couple of bromide prints on a paper having a medium grained surface, I was considerably troubled by the grain of the paper.

To those who have not done much copying, I may explain that a print on rough surfaced paper, when copied with ordinary lighting, gives a more or less mottled appearance owing to each tiny little hillock of the rough surface casting a shadow. The side towards the light, on the other hand, receives more than the normal lighting so that we get a series of tiny little light patches with little patches of shadow alongside, thus producing a more or less mottled appearance mentioned above. The usual way of avoiding this is to illuminate the print equally from as many different directions as possible. In practice, two are usually sufficient, say at about 45 degrees from the left hand side and about 45 degrees from the right hand side. In this way the shadow side of each hillock from one direction of the lighting is the illuminated side of the other, and if the lights are of approximately equal intensity the mottled appearance is very considerably reduced. The appearance of grain is not entirely removed because the summit of each little roughness is illuminated by both lights and is therefore

Please mention "Bulletin of Photography" when Corresponding with Advertisers



Whistler

An expressive example

of the genuinely distinctive in photo papers is HALOID ATLAS. The surface is unique. Nothing quite like it for portraits of refinement and of culture. It is a paper that says "Quality" and commands a higher price.

HALOID ATLAS for better, more profitable portraits.

The HALOID Company, Rochester, N. Y.



NEW YORK OFFICE
225 Fifth Ave.

CHICAGO OFFICE
68 W. Washington St.

BOSTON OFFICE, 101 Tremont St. at Bromfield
San Francisco Agent A. H. MUHL, 143 Second Street
Los Angeles Agent A. H. MUHL, 643 S. Olive Street

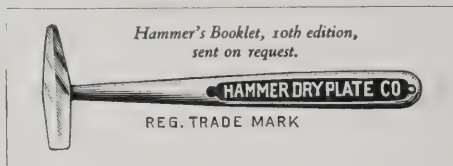
a little brighter than the hollows. As enlargements had to be made from the copy negatives, it was desirable that the grain and the effects of the surface sheen should be eliminated as much as possible, and as ordinary copying methods failed to do this sufficiently, some fresh scheme had to be devised. I might mention here that two process engravers had failed to make satisfactory blocks of the prints in question so that they were fairly difficult subjects.

After several attempts the following method was found to be entirely successful. The only additional material required is a sheet of good quality glass, free from flaws and a little larger than the prints to be copied, some glycerine, and a large sheet of black paper, or a dark cloth—even brown paper will do. A pool of glycerine, as free from air bubbles as possible, is placed in the middle of the glass, which is lying flat on a newspaper spread on the table. The print is then bent in a curve, film outwards, and the middle brought in contact with the pool

of glycerine. Then the curve is gradually straightened out and the glycerine will be driven slowly out in a thin film so that the print is now connected to the glass by a film of glycerine without any air bubbles. If any air is imprisoned it may be possible to squeegee it out. If not, lift the print and try again, as any tiny air bubbles will show distinctly in the copy negative. If the print is on very rough paper it will be found easier to get rid of air bubbles, if the surface of the print is first coated with glycerine so that the hollows are completely filled with it, as it is there that the air tends to stick. It will now be found that the print is very much brighter in appearance, looking like a *wet* print instead of a *dry* one—and the grain has practically disappeared. The reason for this is that glycerine has a refractive index very nearly the same as that of ordinary plate glass—as an instance of this—a glass rod in a bottle full of glycerine is almost invisible. Since the glycerine fills up all the hollows of the

HAMMER PLATES

coated on clear, transparent glass and rich in silver of the finest grade, hold the record of efficiency the world over.



HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

paper and is in contact with the entire film of the print, and also with the surface of the glass, this is practically equivalent to mounting the print in optical continuity with glass, *i. e.*, we have to all intents and purposes substituted the surface of the glass for that of the print.

All that now remains is to copy the print in such a way as to avoid surface reflections from the glass. The method I adopted was this: The glass with print glycerined on to it was placed on a board and fastened to it with glass-headed dark-room pins. The board was then fastened on a wall and the camera set up in front of it, taking care to ensure parallelism. As the lens is opposite the center of the glass, it follows from the laws of reflection, that the only objects reflected from the glass into it, will be objects straight in front of the glass, *e. g.*, bright parts of the camera—the white shirt of the operator, etc. To avoid this, take a sheet of brown paper say, at least four times the size of the sheet of glass, and make a hole in the center through which the lens projects and hold it in position while exposing. Now, the only possible object which can be reflected from the glass into the lens is the feebly actinic brown paper, and what reflection there is will be uniform all over. Theoretically, black paper or cloth would be better, but I have found the brown paper quite effective and more easily obtained.

Diffused daylight is perhaps the best light to use, and the exposure should be a generous one, say double the calculated exposure.

When a good copy negative has been secured the print is removed from the glass, rinsed under the tap and dried. Glycerine mixes with water in all proportions so is very readily removed, and the print remains as good as ever. — *Australasian Photo Review.*

✱

Smith—"It seems to me that your wife has been wearing a strange expression lately."

Jones—"Yes, she's trying to resemble her latest photographs."

Save 25% to 60%

ON SLIGHTLY USED

GRAFLEX, CIRKUT, VIEW
and AMATEUR CAMERAS



Our Bargain Book and Catalog contains things that the professional and amateur photographer needs.

SEND AT ONCE
FOR YOUR COPY

You will find the most up-to-the-minute Cameras, Lenses and supplies of every description, both used and new, listed therein at startlingly reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY
112-M, South Wabash Ave., CHICAGO, ILL.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Each face a portrait— **with a Cirkut**

IN a group photograph made with a Cirkut camera, each individual shows clearly. Such a picture sells to more persons than would a picture in which the faces of many were distorted.

But group pictures are not the only kind which a Cirkut does well. Panoramic views of real estate developments, sky lines, dock facilities, lumber operations and many other subjects where an extended territory must be shown are easy for a Cirkut.

Get equipped for this lucrative work. Write us for "*Profitable Pictures with a Cirkut*," then see the outfit at your stockhouse.

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By ALFRED B. HITCHINS

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation.
It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

Imagination the Prime Factor

Every true picture must have been first conceived in the mind of the painter before brought to actual fruition in his realization of it upon his canvas; and, in a good measure, may we not say that the good photographer has a mental preconception of what the outcome of his work will be? In fact, imagination is involved in all artistic performance. We have been told by a successful dressmaker that she invariably sees, with her mind's eye, the completed garment while the roll of material is yet upon the shop counter. Of course, there are happy accidents which suggest their application to definite realization—in "something novel, something original". A painter may trip over his pot of paint and discover an impressionistic picture upon the floor of his studio, which the scrub-woman may anathematize, but is it not the imagination of the painter which enables him to see "what beauty is, know where it lies", which differ-

entiates him from the person who sees only a mess for the mop to clean up?

Have not most of us seen, at times, yes, and at sober times, too, a beautiful head or a charming landscape in an old damp plaster wall? But is it not, after all, the imagination that amends or supplements these fortuitous evolutions?

Is it not the inherent or trained sense alone which appreciates them and isolates them from the irrelevant matrix? It is essential to know a good thing when a good thing presents itself. The untrained eye cannot dissociate the beautiful from distracting surroundings.

The first time we realize the possession of this perception engendered in us of seeing pictures in nature, which many are blind to, comes to us as a revelation, an apocalypse of beauty. We seem to have acquired a new sense. Many a time you may have journeyed through that old dilapidated archway

with its caryatides and never till one particular day did it dawn upon you that there was a glorious play of light and shade about those grotesque images which transformed them into things of beauty and sentiment. That the photographer can call into exercise his imagination and materialize it in his picture is evident from work we see emanating from those possessed of the faculty. The photographer ought to summon up a mental perspective of what the portrait should be and study to control the agencies which shall realize it.

True, the accidental shifting of blinds and tossing about of screens and reflectors may give a happy chance effect, a sort of angelic visitation, and he may credit himself with the invention for having the artistic acumen to recognize what is excellent. But it is poor policy to trust to fortuitous donations. His hopes are more likely to be mocked than realized. His imagination must be "subdued to what it works in". The education of the eye is the outcome of long and patient experience. A good portraitist "is made as well as born".

Repeated trials and study of failures will enable the artist to see the marvelous play of light and shade over the face, how it brings out character and individuality, how it subdues certain irregularities of feature, gives strength or emphasis to one part, delicacy to another.

There is something further, however, to consider in the education of the eyes, peculiar to the idiosyncrasies of camera practice, which the painter needs not contend with. The photographer must make allowance for possible disparity of the effect in the finished picture and what he saw in the original.

For instance, to his vision at the time of taking the picture, a strongly illuminated head may seem all that he longs for. It does seem to his eye properly contrasting in light and shadow, because the natural color of the model modifies its visual effect and masks crudities which in a black and white picture would be plainly manifest. The

*Get first-hand information
in regard to*

ILEX LENSES

*by talking to the photog-
rapher who uses one.*

DROP us a line and we will give you the name of someone in your section who uses an Ilex. Our greatest assets are these thousands of satisfied and enthusiastic Ilex users.

Booklet listing the complete line of highest quality photographic lenses and shutters can be obtained from your dealer or direct from us.

There is an ILEX which will meet your needs.

ILEX OPTICAL COMPANY
ROCHESTER, N. Y.

HIGGINS'

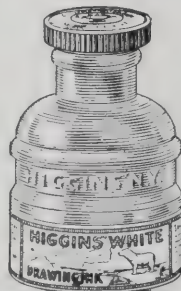
White Waterproof Ink

In New, Two Ounce Size Bottles

TO meet the special requirements of photographers and others desiring a larger and handier size than our $\frac{3}{4}$ -oz. bottle with quill stopper. The price is proportionally lower.

Negative numbers, signatures on photos and mountings will never fade or rub out when written in this opaque, clear-white, waterproof ink.

Your dealer can supply you.



CHAS. M. HIGGINS & CO.

271 Ninth St.

BROOKLYN, N. Y.

CHICAGO

LONDON

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months. The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

Photographic Facts and Formulas

By E. J. WALL

F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE \$4⁰⁰ PER COPY

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.

physiological peculiarity of human wisdom acts as a toner down of contrasts, softening the harshness, but the uninfluenced relentless plate registers it in all its actual crudity.

Now, if the photographer should plot out his scheme of illumination to please his natural vision, as the painter does, he finds it will not give him expected returns. The wise photographer, when called to do work for the painter, must first convince him that a compromise in the lighting must be made to get what he, the painter, wants and the photographer should insist on having his way.

The photographer, therefore, along with the educational training in artistic line, must cultivate also the faculty of judgment in order to compensate for what is imminent in photographic manipulation. He must reconcile relations, by adequate adjustment of intensities. He must learn, in applying illumination, just how much modification of the light is imperative to compensate for the exaggeration, incident upon photographic portrait delineation.

✽

Route of the Eastman School

The 1925 course of the New Eastman School of Professional Photography consists of lectures by nationally known experts in all phases of photography and demonstrations touching the highly technical phases of the work as well as the fundamentals.

The route for the school has been announced as follows:

Birmingham, Ala., March 10-12.

Jacksonville, Fla., March 17-19.

Knoxville, Tenn., March 24-26.

Nashville, Tenn., March 31-April 2.

✽

A young Scotchman invited his sweetheart to go to town with him on circus day. They walked the five miles from the small village where they lived, she carrying her lunch, he carrying his. They saw the circus parade, then sat down near a public drinking fountain and had their meal. A tour of all the show windows in town followed. This took all afternoon.

They were coming down Main Street just at dusk when Sandy discovered something that he had been looking for all day. It was an electric sign in front of a moving-picture theatre and it read: "The Woman Pays."

"Hoot, lassie," said he, his eyes alight, "we'll gae in here."

AMONG THE SOCIETIES

Hidden theatrical talent possessed by members of the New York News Photographers' Association was revealed at the tenth annual dinner of the organization on February 14th. A new prize of \$200, to be given each year to the photographer making the best news picture, was posted at the dinner.

✽

The "Art of Photography" was the subject of a special program presented on February 12th at a meeting of the Students' Activity Bureau of the Tampa Art Institute, Tampa, Fla. An address by Virgil Boozer, illustrated with examples of light and shade studies by Blakeslee-Klintworth studios, was one of the program features.

✽

The Pennsylvania State Photographers' Association held a convention at the studio of Victor Klahr, Middletown, Pa., on February 4th. The following officers were elected: President, H. E. Niebel, Reading; vice-president, D. W. Miesse, Lancaster; secretary-treasurer, A. S. Bosshart, York. Harrisburg was selected for the next convention.

✽

The Photographic Workers' Union of America (Local New York) will give a concert and ball at 210 East Eighty-sixth street, New York City, on Saturday, March 7, 1925, 8.15 P. M. sharp. The Aeolian people are going to put on a splendid program brought direct from Oklahoma, and will be seen for the first time in New York. Other unique features will be presented.

LOUIS A. BAUM, *Secretary.*

✽

The Northern Colorado Photographers' Association was organized at a meeting held in the studio of N. S. Fishback at 317 Walnut street, Fort Collins, Colo. The purpose of the new organization is to improve the quality of the work of photographers in this part of the state, to give better service to the public and to bring members of the association into closer social relationship. The association will meet every three months. The next meeting will be at the Torrell studio in Loveland.

✽

High tribute to the work of Howard D. Beach, of Buffalo, N. Y., Past President of the National and State Photographers' Societies, was paid by speakers at a dinner in his honor at the Rochester Club on February 3rd. Nearly fifty Rochester photographers, members of the Photographic Society of New York, attended the dinner. Mr. Beach has achieved nation-wide note, not only for his photographic work but also for his ability with the brush. J. E. Mock was toastmaster. John Garabrandt, of New York, representing the New York City section of the society, gave a short

EMIL PINKAU & Co.

AKTIENGESSELLSCHAFT

LEIPZIG (Germany)

Leading and oldest established factory
for Picture Post Cards supplies

VIEW POST CARDS

in Collotype, Colored Collotype, Photo-
gravure, Photochrome, Photocolor,
Bromide, and all other styles.

WRITE

for lists of Platinotype, Palladiotype
and Satista Papers, and for Enlarge-
ments and Contact Prints on Bromide
and Chloride Papers, Finishing, etc.

WILLIS & CLEMENTS, Inc.

604 ARCH STREET
PHILADELPHIA, PA.



GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high
speed and brilliancy with-
out flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.
317 C East 34th Street - - New York City

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.	No.	No.
20 Trimming, Mounting & Framing	69 Printing-out Papers	131 Simplified Photography
21 Albumen & Plain Paper Printing	70 Advanced Pinhole Photography	132 Getting Results with Your Hand Camera
23 Photographic Manipulation	72 Photography for Profit	133 Finishing Portrait Enlargements
26 Telegraphy	73 Panoramic Photography	138 Travel and the Camera
27 Pinhole (lensless) Photography	76 The Hand-Camera & Its Use	139 Modern Methods of Development
28 Seashore Photography	78 Printing Papers Compared	142 Profitable Processes, 40c
29 Flashlight Photography	80 1st Book of Outdoor Photography	143 Remedies for Defective Negatives
30 Photographing Interiors	81 Ozobrome, Sepia & Blue Prints	145 Failures—and Why; in Negative Making
31 Photographing at Night	87 Bromide Enlarging Made Easy	146 Success with the Pocket Camera
32 Defects in Negatives	88 Defective Negatives & Remedies	148 Failures—and Why; Printing & Enlarging
33 The Dark-Room	89 Photography with Films	149 Photographic Chemistry
34 More About Development	91 Photographing Outdoor Sports	144 Enlarging on Development and Bromide Papers
35 Enlarging Negatives	92 Practical Orthochromatics	152 Photographing the Children
36 Lens Facts and Helps	93 Development (Gaslight) Papers	153 Optical Notions for Photographers
37 Film Photography	94 Photographic Post Cards	154 Photographic Printing Papers
39 Photographing Animals	96 Leaves from an Amateur's Notebook	158 Photographic Apparatus—Made at Home
40 Platinotype Modifications	97 Photography with Small Cameras	159 Success with the Hand Camera
42 Genre Photography	98 Stereoscopic Photography	160 Landscape Photography
45 Orthochromatic Photography	100 Enlargements from Small Negatives	161 Sports and the Camera
46 Development Printing Papers	102 Trimming, Mounting & Framing	162 Hand Camera Tips and Pointers
47 Kallitope Process	103 Toning Bromide & Gaslight Prints	163 Making Money with the Camera
48 Commercial Photography	109 Drapery and Accessories	164 Enlarged Negatives and Transparencies
50 Studio Construction	111 Photography as a Business	165 Unconventional Portraiture
52 Aerial Photography	115 Platinum Printing, 40c	167 Modern Photographic Developers
53 Pictorial Principles	119 The Optical Lantern	168 How to Develop the Negative
54 Outdoor Exposures	120 Marketing Photographs for Publication	169 Photographic Words & Phrases
55 Architectural Photography	123 Enlarging on Gaslight Papers	
56 The Hurter and Driffield System	125 Pocket Camera Photography	
58 Outdoor Portraiture	127 Amateur Portraiture	
61 Control in Pictorial Photography		
62 Vacation Photography		
63 Photography in Advertising		
67 Orthochromatic Photography		
68 Decorative Photography		

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

talk, acclaiming Mr. Beach's work in raising the ethics of photography. Only one thing marred the dinner meeting of the photographers, and that was the illness which prevented Carl Fry, of Utica, from attending. Arrangements for the dinner were made by Mr. Mock, William Furlong, Charles Goetz and Louis Allen, President of the Rochester section.

~

An organization to be known as the Portrait Photographers' Association of Portland was formed on January 14th by representatives of thirteen firms at a meeting at the Aune studio, Portland, Ore. Following are the officers selected: Henry W. Jacobs, vice-president; Rynar Aune, Aune studio, secretary-treasurer. The meeting was called to order by D. Perry Evans, with Charles Butterworth acting as temporary chairman. The organization will be one of the three forming the General Photographers' Association of Portland.

~

The Executive Board of the New England Association has instructed its state Vice-Presidents to start in forming local clubs throughout their territories and to do this under the New England Association. The idea is excellent and will conduce to arouse interest and contribute much to the growth and prosperity of professional photography.

The city of Worcester has formed a local club and elected J. Chester Bushong as its President. This club has already asked for a charter from the New England Association and the charter has been granted. This is the first in New England to receive a charter from an amalgamated association.

The Worcester Photographers' Club held its first annual banquet and dance on February 10, and had as its guests the members of the executive board of the New England Association. Mr. Bushong was toastmaster.

~

More than 75 managers, representing 31 different cities in which their photographs are made, gathered in Newton, Mass., on February 14th for the opening of a three-day convention of the *Louis Fabian Bachrach Studios*. The meetings were held at executive headquarters, 409 Centre street, Newton.

The session on the closing day was started by an address delivered by Louis Fabian Bachrach, president of the corporation, who outlined the history of the organization from the time the first studio was opened in Baltimore in 1868 by his father. The first Eastern studio, he said, was started by him in Worcester and since then 31 studios are now in operation. The Bachrach spirit was outlined by President Bachrach.

Brief addresses were given by Walter L.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Voshall of Cleveland, Charles Weller of Philadelphia, James Forrestal of New York, Lester A. Fabre of Albany, and Edward E. Hickey, treasurer of the corporation. The afternoon meeting was devoted to an open forum for discussion of business problems that come up in the different studios.

The President's Cup, donated by President Bachrach to the studio with the best showing for the year went to the Lawrence studio for the Eastern division and to the Wilkes-Barre, Pa., studio for the Middle Atlantic division. The awards were made during the banquet on the last night, the climax of the day's events.

Fred L. Trask, service manager and general chairman of the convention, presided over the banquet, held in the assembly hall. E. Fred Cullen, Louis Fabian Bachrach and John Thomas were the speakers of the evening.

AS WE HEARD IT

Arthur Myhre of Luverne, Minn., has opened a studio in Webster, S. Dak.

Frank R. Miller has taken over the Harris studio at 19½ W. Main street, Walla Walla, Wash.

Mr. and Mrs. Victor Knight of Cheney, Wash., have purchased J. C. Smith's Photographic Studio in Davenport, Wash., and took possession February 1st.

Fred Bennett and Harry McCarry were injured on February 5th when the plant of the Victor Photo Company at Griffith, near Hammond, Ind., was wrecked by a mysterious explosion. Damage was put at \$15,000.

Mr. and Mrs. Sam Lohmiller closed their studio in Watseka, Ill., and left on January 29th for Miami, Fla., where they will remain for an indefinite period. The studio was reopened on March 1st by Orville W. Engle of Effingham, who secured a lease from Mr. Lohmiller.

After the favorable report as to the condition of Fred S. Richardson, who was taken ill at his studio, in Napanee, Ontario, on February 2nd, it came as a shock to learn of his death on February 5th. Deep sympathy is extended to the bereaved widow and only daughter, Miss Edna Richardson.

J. Irving Gross, 80 years of age, died at his home, 36 Falmouth street, Boston, Mass., on February 10th. He was the oldest photographer and is well known here by the older mill men through his frequent visits to take pictures of the New Bedford mills. Mr. Gross was always active in the Post affairs and had never missed a Memorial Day commemoration, always parading with the members of the Post. He was born in Buckport, Me., a direct descendant of one of the signers of the Declaration of Independence, his mother being a member of the famous Treat family. Mr. Gross is survived by his wife, Mrs. Nellie M. Gross, and two brothers, Eugene K. Gross, of Westboro, and Edward Gross, of Searsport, Me.

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.

(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City

Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.

New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book, published in 1922, of 310 pages, profusely illustrated and descriptive of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

Our stock is limited, so if you want a copy of this fourth edition, send your order at once.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

**THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED**

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS
636 Franklin Square Philadelphia

The Commercial Photographer

By L. G. ROSE

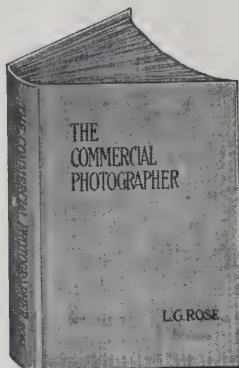
148 Pages

85 Illustrations

Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

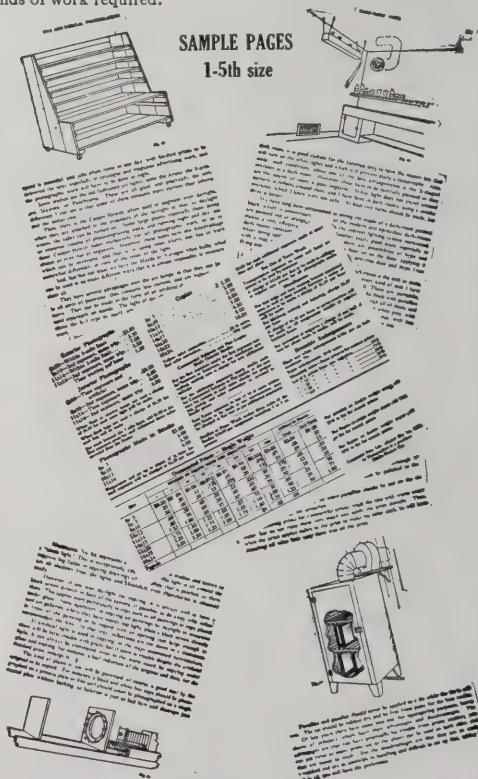


A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 918

Wednesday, March 11, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	291
Association News	293
Program of the Middle Atlantic States Convention	295
The "Wherewithal" and Some Hints on How to Get It } (Mrs. W. Burden Stage)	296
Illustrations by Wilfred Johnson	297-298
A New Rochester Concern	311
Iowa Division, P. F. A.	311
As We Heard It	312
Route of the Eastman School	313
Classified Advertisements	315

Editorial Notes

The British Journal of Photography notes some very interesting points made in a recent address by an eminent physicist upon the development of photographic methods of spectrum analysis. This method of analysis is, qualitatively, of a delicacy which may transcend that to which the chemist is accustomed. Instances were given of the examination of raw materials for harmful impurities present in traces too minute to be detected by the wet analysis of the chemist. This extreme delicacy, however, by no means exhausts the advantages of the method of photographic analysis with the spectroscope. To begin with, its incomparably greater simplicity is vividly seen by contrast with the multitudinous operations of a

systematic chemical analysis. Even more noteworthy is the fact that, instead of being lost, save for the written observations of the analyst, the evidence of the test is permanently recorded in the spectral photograph, and thus gives a certainty and facility for corroboration which might frequently be of inestimable value.

When, finally, it is added that, from the quantitative aspect, spectrographic analysis is of the greatest use just in those cases in which chemical analysis is the least reliable, namely, in the estimation of constituents present in traces, it is clear that photographic analysis, whatever its limitations, is an extension of the technique of the analyst which is bound to find extensive use in technical and industrial science.

✽

From a London exchange we learn that an eminent pictorialist has declared that the only worth-while pictures taken in the open are those taken on pedestrian expeditions, or at least on excursions that involve slow physical effort.

Certainly the president of the London Camera Club, Sir Alexander Kennedy, has set an example in pedestrian photography by repeated visits to Petra, the rock city of the Arabian desert, a city that cannot be

Middle Atlantic States Convention, March 23 to 25, Benjamin Franklin Hotel, Philadelphia

even reached by railway, but only by rough journeys on mule or camel back; and when you get there, there is no hotel for you—you must put up your tent. Sir Alexander has not only photographed every corner of Petra, but has made autochromes of its monuments also, and he is further able to show—not of his own taking, but probably the result of his inspiration—airplane photographs of Petra, which reveal ravines never before seen by mortal eye. One of the curious things of these airplane photographs is that they bring out the lines of old Roman roads, though these are quite invisible from the ground, from which all the buildings have long since disappeared.

✽

A casual glance at the window of a real estate office usually reveals a more or less carefully arranged bulletin board of property for rent or sale, and, strange to say, the more business is offered the realtor, the more likely is he to let the listing go with a condensation in typed form stuck up on the glass—there is no “pull” in that at all.

Contrast this way with the pep that an enterprising real estate company of St. Louis is putting into its business.

As soon as a piece of property is in its hands for sale or rent, a staff photographer from the company's studio goes out and photographs the place from several angles. The next day twenty salesmen of the company have photographs of the property, with all the information on the reverse side.

The company reports that many sales have been made in this way of approach to persons who would not have taken the trouble to go out to see the property from simply bulletined advertisement.

✽

There are a few benighted people who say Henry Ford is no genius—just lucky. Let them reflect, among other things, upon the quality of advertising he is doing and upon the high order of his other publicity stuff. The motion and still pictures turned out by the Ford organizations are hard to beat. Practically all their catalogue work comes

through the still photo department, and the motion picture division produces many thousands of feet annually of educational and industrial films. Movies of the major operations in the manufacture of motor cars furnished Ford agents are almost an equivalent of a trip to the factory.

The bulk of Ford reels deals with agriculture, history, industry, sanitation and safety. With each reel comes a printed synopsis done by an eminent educator to assist in the proper presentation of the theme.

✽

We have a picture of Milwaukee's most exclusive portrait photographer taken standing by his camera, one hand raised for attention and the other grasping the shutter bulb.

Frank Schmidt looks the part, and not only that, but appears to be all the *Milwaukee Leader* claims for him as a fearless Bertillion photographer for the police department of a once beerful city.

He has a branch studio over the police headquarters, where not only are the tear-stained faces of first offenders taken, but the ugly mugs of hardened criminals are snatched. In this department of his profession Mr. Schmidt does not always employ the familiar iron tongs to keep chins up and eyes front. Rebellious subjects, unwilling to have their portraits adorn a rogues' gallery, are assisted to a quiet pose by a couple of husky cops.

✽

It would speak well for the motives of film producers in this country if they would take a leaf from the practice of some British members of their profession. Cultivation of the public taste and wholesome direction given to interest are functions of the cinema quite as much, if not more than the production of pictures that excite or amuse.

From a British exchange we learn that a film of surpassing interest and excellence has been taken in the course of a special expedition in Central Africa for the purpose of illustrating the life and great exploration work of David Livingstone. It shows the

travels of the Scottish pioneer and missionary in the then unknown countries between Table Mountain and the Nile. Since Livingstone's death in 1871, regions such as the Congo, Nyassa and many others have been opened up to commercial exploration, with the result that they are now beginning to supply in superabundance of commodities such as cotton, copper and many other things required in the world's industrial development.

The story of Livingstone's twenty years of endurance and danger in these regions has now been photographically retold in a way that stirs the imagination and, moreover, casts the glamour of romance over the study of the geography of Africa.

✽

Turn the leaves of some English and American magazines less than four score years old, and compare the make-up of soldiery of the mid-eighteen hundreds with

what is considered the *ne plus ultra* of fighting toggerly today.

Set the picture of General Winfield Scott against that of John Pershing. The distinguished generalissimo of the Mexican war, in feather chapeau, gold-laced frock coat, sparkling buttons, sash and tremendous cavalry boots, looks a swell old bird alongside Pershing in cap, tunic and puttees!

The present writer, when a little chap, saw the body of General Scott lying in state at West Point and laid to rest there, and I want to tell you right now that even were it possible to wake the old martinet and try to wise him up with photographs of machine guns, bomber planes, tanks and explain the uses of mustard gas, I should not dare, for I am sure he would cast aside all encumbrances and in towering wrath hang me on the parade ground as a super-Ananias and a menace to the State!

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

Membership in the Photographers' Association of America

It is the same old story. The blessings that we enjoy every day are least appreciated. Modern civilization and the privileges of the age in which we live are accepted with little appreciation; our responsibility to society, in spite of our superior advantages, weighs lightly, and our duty to the organizations that are seeking to improve conditions weighs still less. We are content to leave to the few the burdens which should be shared by all.

This condition is, alas, too true in connection with many who have chosen photog-

raphy as their vocation. Some who are benefiting most are contributing least to the support of the one organization which is endeavoring to do the most for their profession. The Photographers' Association of America needs the hearty co-operation and financial support of every member of the craft.

I am impressed when I read the signatures of the checks that are being received at the treasurer's office for 1925 dues, and realize that the addresses from which they come cover not only the remote areas of the

Middle Atlantic States Convention, March 23 to 25, Benjamin Franklin Hotel, Philadelphia

United States and Canada, but Great Britain, South America, the Hawaiian Islands—territories far removed.

It does not speak so well for the men who live nearer and can avail themselves of all the privileges offered by the Association, and yet do not respond to the appeals made from the Secretary's office when others less privileged and further removed from convention centers recognize their duty and encourage the officers by sending in their membership dues early in the year.

Today's mail, however, brings vouchers covering the entire membership—100% strong—from the Progressive Photographers' Association of Cleveland, Ohio. Detroit, I understand, is to follow suit with 100% membership from its society. Chicago, Mr. Kauffmann says, will not lag in the good work, and will measure up to her full responsibility. All this is evidence of the far-reaching influence of the National Association.

When we contemplate the possibilities that challenge us as an organization, even those of us most optimistic are staggered thereby.

It is not my thought to itemize the outstanding things that 43 years have accomplished for the profession. Those old enough in experience need but reflect to reassure themselves that, although progress may have been slow, the Photographers' Association of America has blazed the path toward a nobler manhood, a more conscientious service, a higher standard in quality of work produced and a finer ethical understanding among competitors.

The problem now is to make the coming generation in the business understand that it owes its support, both moral and financial, to this organization, which has no ulterior motive whatever, but, on the contrary, offers to its membership an unselfish service and a persistent effort to increase the demand for our product among the people of every community. This demands the support of every man who is making his living out of the photographic business, no

matter what classification he may claim. The Photographers' Association of America should encompass all and should receive the support of the 16,000 in the United States who claim the name of photographer. Every business man should support his own National organization. It is an economic problem of self-preservation.

Photography is still in its infancy. The Association must measure up to its opportunity, and I believe will meet the challenge by succeeding in bringing into closer allegiance the scattered effort of the many affiliated organizations into one greater organization with a continuity of effort that shall be active and positive in enlarging the opportunity for the success of all.

With the appointment of an advisory committee to the Manufacturers' Bureau and the Photographers' Association of America as is now in existence, I can read in letters of gold a future for our organization that the most sanguine shall realize.

The ultimate conferring of the degree of "Master Photographer" upon members who shall, by persistent effort, earn an average percentage on work submitted to competent judges, is one of the big projects that is now being worked out by our second vice-president, John Snow. When the plan is outlined by him and approved by the Association, a forward step will have been taken that shall bring every progressive man in the profession into the Association.

I am writing these words for but one reason and that to enlist the interest of every reader and to urge every photographer in the United States to rally to the call for membership, and thereby lend his support to the largest influence that is known in the profession, *i. e.*, your Association, "The Photographers' Association of America," with headquarters at Washington, D. C., 722 Bond Building.

ALVA C. TOWNSEND, *Treasurer.*



A blemish may be taken out of a diamond by careful cutting and polishing, but a word once spoken roughly is said for all time.

Programme

EIGHTH ANNUAL CONVENTION

of the

Photographers Association of the Middle Atlantic States

BENJAMIN FRANKLIN HOTEL

PHILADELPHIA

MARCH 23, 24, 25, 1925

Monday, March 23rd

- 9.00 A. M. Opening exhibition, showing the work done by members of the M. A. S. and Loan exhibits of leading photographers of America.
- 10.00 Opening session. Address of welcome by Mayor W. Freeland Kendrick, Philadelphia.
- 10.30-11.30 Introducing past presidents and recognizing visiting officers; appointment of committees.
- 11.30-12.15 Commercial Section. Demonstrations in charge of James W. Scott.
- 12.30 P. M. Get-together luncheon in Main Dining Room, Benjamin Franklin Hotel.
- 2.00-2.45 Walter Scott Shinn.
- 3.00-4.30 Demonstration in Carbro and Carbon Printing. H. E. Jeltsch.
- 8.00 Lecture and demonstration on the use of the figure in pictorial photography. George Maillard Kessler.
- 9.30-12.00 Informal dance in Main Ball Room.

Tuesday, March 24th

- 9.00-9.45 A. M. Study of exhibits.
- 9.45-10.45 Twenty minute talks by Richard T. Dooner, Elias Goldensky and Will H. Towles.
- 10.45-11.15 "State your business troubles." George W. Harris.
- 11.30-12.15 Reception room ethics. Mrs. Helen G. Stage.
- 12.30 P. M. Ladies' luncheon in Poor Richard's Room.
- 2.00-3.00 Commercial Demonstration in charge of Harry W. Grafton.
- 3.10-4.00 Talk on business ethics. John I. Hoffman, Secretary Pittsburgh Chamber of Commerce.
- 4.15 Visit to Academy of Fine Arts. Special exhibit arranged for the M. A. S. Convention.
- 8.00 Theatre party.

Wednesday, March 25th

- 9.00-9.45 A. M. Reviewing exhibits.
- 9.45-10.30 Business section. Election officers. Selection next place of meeting. Reports of committees.
- 10.30-11.30 "Photography and Photographers and the Public Opinion." Miss Virginia D. Whitaker.
- 11.35-12.15 Pirie MacDonald.
- 12.30 P. M. Men's Bicker Session in Coffee Room.
- 2.00-3.00 An instructive talk on profitably conducting a photo finishing business. T. R. Phillips, Secretary Photo Finishers of America.
- 3.00-3.30 A pertinent talk on co-operative advertising. A. O. Clement, Secretary North Carolina Photographers Society.
- 3.30-4.15 "The Photographic Mind." Jacques Romano, Psychologist.
- 4.15 Home portraiture. W. O. Breckon.
- 7.00 Banquet. Mayor Kendrick, Pirie MacDonald, Jacques Romano. Dancing until midnight.

The "Wherewithal" and Some Hints How to Get It

Talk given by Mrs. W. Burden Stage at the P. A. of A. Convention in Milwaukee

I have come here because I heard one time that the most obvious things are the ones we need to be reminded of, so I have come here to tell you things that you all know probably better than I do, but which I don't think will hurt a bit for you to be reminded of. I was going to start off with how the reception room should look, but Mr. Crane stole all my stuff.

I will begin by telling how the receptionist should act, to my mind, when the customer comes in. I could give you a lot of the psychology of salesmanship. I might give it, but I don't think it is necessary. You can get it out of any book in the library and maybe it will do you good and maybe it won't.

At any rate, I think the first thing we should talk about is how the receptionist should act when the customer comes in. I think she should receive them in such a way as to make them feel perfectly at home and very, very welcome. To my mind that is the easiest thing to do. Any customer that walks in is very, very welcome. In the fall when my bank account is very anemic, it is all I can do to control myself and keep from falling on their necks for joy. All you have to do is give them a nice smile, not a frost-bitten, tight-waddy kind—don't give them that. Give it as if you are really glad to see them and glad to get their money and all that sort of thing.

After they get that smile and feel at home, it is up to you to show your wares and, as Mr. Crane said, I think if you are looking for big prices, you can't do it in a cheap way. The pictures must be shown with a certain amount of elegance and niceness. I think it is money better spent to spend it on something like that than to put it in the bank and get your little dinkey two per cent or four per cent. I don't know about interest in the bank because I have none.

I have pictures at \$100, \$60, \$30 and \$18 a dozen. The \$100 ones I have framed nicely over the table. The very fact that they are framed and exhibited that way gives them a certain standing. It shows the person that I appreciate my own work. The books I have contain the \$60 and \$30 pictures. I use a beautiful Italian bound book, blue leather. The tones in my studio are blue and tan and the book is in blue with gold Italian tracery around it, and the pictures in it are the best I can produce. I have not only the \$100, \$60 and \$30 pictures, but I have \$18 pictures. I am not keen about selling \$18 pictures because there isn't enough profit in it. You have to have them for people that want to pay \$18 a dozen. There is really no difference in the \$60 and \$30 pictures except the size. I managed to get prettier looking samples of prettier people; you

know and I know it isn't the technical side of your picture that is judged, but the beauty of the person photographed. You may just as well realize that. You may show them a beautiful time plate of a homely person and show them a second rate picture of a theatrical beauty and they say, "Isn't that lovely! I'll have that." They don't know a blooming thing about the technical side of photography and it is not up to you to show it. Be sure to show beautiful samples of beautiful people.

Then I come to my \$18 pictures. They are kind of slung on a little table. I can only use the word slung because that is the truth, they are slung there. I show the \$60; if they say that is the size, I quit there, they don't see any more. If they say they would like something smaller, I show the \$30. I am not going to produce a picture even for fifty cents that I can't say something nice about. If a person can only afford fifty cents, I don't want them to say, "Oh, how cheap you are."

I go through the \$60 and \$30 pictures, most of the time they stay at the \$30 and are satisfied with that. Sometimes people say, "You have a cabinet size, haven't you? I don't want anything as large as that; something a little more reasonable in price."

I say, "I have something lovely at \$18." I look around and say, "Where did I put those last?" I pull them out from under a lot of books. I am smiling and say, "They are lovely, aren't they? There is something very nice at \$18 a dozen." But the very fact that I had to look for them and poke around for them registers in their mind, "I guess they don't use those much nowadays. I guess I am a back number if I get those. Probably I had better stick to those \$30's." It generally results in a \$30 order at least.

You know you get some people that come in and they have been stung or something has happened to them. They say, "Well, goodness knows I don't mind paying any price. Sixty dollars is nothing to me at all, but you know I paid \$60 once and I had the worst looking things you ever saw in your life. A fourth cousin of my second aunt got some at \$10 a dozen at Mr. Pyrro's studio and they were better than I got at Mr. Cyko's studio."

You say, "That is often true. I tell you what you do, suppose you leave the order open. When you see the proofs you can decide, because we print by projection. If you decide on cabinet size, we can make them the size I showed you. We can make you the \$30 or \$60 or \$100 sizes as we print by projection. You see our cabinet size we print by contact. That is the old-fashioned way." That word is fatal, when you say old-fashioned to a woman she is



Wilfred Johnson
Hamilton

From the Ontario Society of Photographers at Buffalo

Middle Atlantic States Convention, March 23 to 25, Benjamin Franklin Hotel, Philadelphia



Wilfred Johnson
Hamilton

From the Ontario Society of Photographers at Buffalo

going to sell her hat to give you a \$30 order. So anything that is below your line of selling, below what you think is going to bring a profit to your studio, say "old-fashioned" about and right there she is through.

Incidentally, you want to show them you are personally interested in them. If they are fat and have a short string of beads, you might say, "When you do come for your appointment, I wish you would wear longer beads or not this round neck, wear a V-shaped neck because that will lengthen the face and don't wear a hair net as it destroys the softness of outline in the picture. It won't make you quite as good looking as you are to wear a hair net." She thinks, "She is interested in me, I am coming back." If they are out shopping for prices, show an interest in them and nine times out of ten you will make an appointment. That is what you might call a scientific method of showing good results in appointments.

I am not blowing when I tell you out of ten people that come into my studio to price, nine of them come back to be taken. It isn't because my work is better, they can go down the avenue and see a dozen that are just as good and probably better, but they have been met by some frost-bitten receptionist that thinks she is the owner of the place and gives the idea she doesn't care whether they come back or not. I always create that impression that I am anxious for them to come back, and I am, for I need the money for rent and some other things.

My elevator door opens in the reception room. I say, "Oh, by the way, may I ask your name so when you telephone we will know who it is." That means I am sure they are going to telephone. I don't ask for the name and address, that looks a little commercial and as though I am going to bother them to death when they get out of there. If you say, "Let me have your name," in ninety-nine cases out of one hundred they will say, "I am Mrs. Cooke, of Park Avenue or Fifth Avenue." It is sort of force of habit, and you very leisurely show them out and the minute they get out you run like mad to your desk to write it down. I don't call them up. I send them advertising if they haven't come back in a week or telephoned for an appointment. By making them feel welcome and taking a personal interest in them and sending the advertising, anybody that comes into my place comes back.

My prices are just the same as the highest prices in New York and the studio is much smaller than nine-tenths of them and there is nothing in it except I have shown a personal interest and been sort of chummy with them. You know how to be chummy with them, just enough to show that you have taken a personal interest in them.

Now you may think that is all very old stuff and you are perhaps saying to yourself, "I

always do that. The idea! what is she sitting up there talking about that for?" I will prove to you it isn't old stuff. If it is old stuff, it isn't used as much as it should be.

I went to a city which I won't name, five or six hundred miles from New York and my hostess has a little baby she wanted to have photographed. She was willing to spend \$50 on photographs, and \$50 is no mean sum any time. At any rate she asked me if I would go around to the studios and see which one I thought was best for her baby to be photographed at. I was tickled to death because I have been a receptionist for so many years and I wanted to get the reaction for once in my life and do the ritzy stuff to a receptionist that was nasty to me. We went into the first place, nicely furnished and immaculately clean, a little cold in color, too much brown and yellow, no high-light. At any rate it was attractive and would have registered very nicely with any one. The receptionist met us as if we were a couple of insurance agents or book agents, with a tight-waddy smile. Oh, you felt a cold breeze the minute she struck you. Well, after we assured her that we were really looking for photographs, she brightened up a bit and smiled. She was very nice and had a nice smile and could have used it and made capital of it, but she wouldn't use it until she was sure I was looking for a photograph. That was criticism No. 1.

The second thing I criticised was the fact that (her prices were about the same as mine, they were \$50 and \$60 a dozen) she had a lot of loose prints all piled up on a table with a piece of brown mounting board over them. It certainly didn't give you a reaction of \$60, it looked more like \$20 a dozen to the lay mind. I knew the cost of the pictures, I knew she couldn't produce them at less than \$50, but if I had gone in there not knowing anything, that would have given me the impression of a sort of cheapness. It would be the same if you wanted to buy a string of pearls and they handed you a bunch like they have at the five and ten cent store. You would go to the next jeweler and if he had them in a satin lined case with an electric light shining on them, you would buy there even if they weren't quite so good.

We told our little story, that we wanted a child's picture. She showed them and let us go out without asking the age of the child or without showing any personal interest. The whole air was, "I am here, I am paid to be here and I am doing just that much and that is all."

Then we went to another place, and that is a very well known place. They have a line of studios throughout the country. The furniture in it was beautiful and had evidently been done by an interior decorator, and everything was to predispose your mind to high prices and beauty and all that. Away off at the other end of the

room was the receptionist. She had a customer. Do you think she would look at me or my friend? Oh, no, she had one customer and was through for the day. We wandered around fully five minutes.

It often happens I have a customer. If I am waiting on a millionaire and one who is probably a servant walks in my door, I don't drop my millionaire but I simply say, "Won't you sit down? There is the radio or some magazines." And that person is going to feel at home and feel she is worth while looking at.

This girl never raised her head from the book of proofs. We wandered around until it began to be funny. We felt like two stray cats in a garret. At last a man walked out of the operating room. He was very nice and had a lovely smile, but that impression was there we were five minutes and no attention was paid us. He was a good operator no doubt, in fact, I was sure from his manners. He didn't know beans about selling. We said we wanted a baby's picture. He poked around in a sort of cabinet and what did he haul out but a half size cabinet? That is a deuce of a way to sell pictures, showing the cheapest things first! He showed a little thing without a mount. The only thing I could think of was to look down at my dress and say, "Does it look like that? Can I only afford \$8? Is that the impression I give him?" It sort of cheapened, it made you feel cheap and that isn't a nice feeling to have toward a receptionist or toward a studio.

I said, "Oh, no, I want something larger." It was all I could do to refrain from saying I wanted an 11x14. I had to play an innocent game. He poked in a few more doors and he brought out a cabinet. I thought, "Must I beg the man to show me something decent." Finally he said, "Oh, I got some of those." Then he went to the regular table and he did have some, and they were \$60 and \$75 a dozen. They were the dirtiest looking things I ever saw in my life. Every bit of the margin was thumbprints, marks of all kinds. You wouldn't believe it unless you had been there. I give you my word it was the truth. If I had gone into a First Avenue studio in New York, I wouldn't have seen as bad stuff with regard to dirt. The pictures were good, the posing good, the light good, but they had been handled and handled until they were so dirty it was a disgrace to show them. You needn't say my stuff is old when I say keep a clean studio. That is one of the biggest studios in the United States and that is the kind of pictures they show.

I went across the street where a lot of cheap pictures were in the case. I thought maybe there was a nugget of gold hiding around there, so I went up. The proprietor was a young chap. He was awfully nice, but he just couldn't get over his inferiority complex, I might say,

because he evidently wasn't used to high prices and he was scared to death to tell you a high price. I just would have loved to sit there about an hour and tell him a few things, but being only a customer I couldn't. He started in, and I thought I would put him out of his agony right away, I said, "I want something about like that." (Illustrating.)

He said, "I got something nice, \$24 a dozen."

Oh, they were printed on the rottenest kind of paper. I don't know the name of it so I am not knocking any well known brand or unknown brand. He had good negatives in the first place, but they were under-printed, they were over-printed and badly reproduced. I said, "I am not very keen about these." I thought I might as well tell the truth as it might do good. I said, "Haven't you got anything better?"

He said, "Oh, you want to pay more?"

"Yes."

He said, "I think I have something better." He went away to the other end of the room and went into a desk and hauled out a print and then he had to look around for a mount. He found a nice mount some demonstrator had left there and he shoved it under. I wish you could have seen the difference in the picture he showed me then and the stuff he showed me first.

He said, "That is an old master, and that is one of the finest. I would have to charge you \$35 for that."

I said, "Well, that isn't too much. That is perfectly all right." We had to go then.

You see the three different types. There was the first one that made you feel unwelcome. Another point on the first one, this is a very important point, I think. Here is the way she showed them, "These are \$60 a dozen, \$35 a half dozen, \$25 for three and \$15 for one."

Now why under the sun, after we have been fifty years more or less educating people to think of dozens, shoot it into their minds to think they can get less than a dozen? If they want less than a dozen they have a tongue in their head and can say they want less. To prove I am not wrong on that thing, the reaction to that in this friend's mind was this: when we got outside she said, "Do you know that is a funny thing. I really only need ten photographs, but I was going to get the dozen, of course. I can probably save \$4 or \$5 by getting ten." She is in the \$4 or \$5, but the studio was out that \$4 or \$5 and there wasn't a bit of necessity in the world for it.

I tell them the flat dozen price. I know a lot in New York that say, "We do them by the piece." Yes, they are starving to death, half of them. If you say a dozen and they want half a dozen, they say promptly, "Can I get less?"

I say, "Indeed you can get a half dozen if you want."



*The genuine Beattie Lites are sold only by Beattie,
DIRECT TO YOU*

Beattie's Hollywood Flood-Lite

MAXIMA

The greatest studio light in the world

Now in use by over 200 portrait studios in Los Angeles alone—the majority using the Lite in preference and to the exclusion of daylight.

Beautiful, artistic and very salable lightings are readily produced with the easily controlled Maxima—and a much greater variety of lightings and special effects with the Maxima and Hi-Lites working in conjunction.

Chas. Henry Brown, Santa Barbara, writes: "If I live to be 100, I may learn the full possibilities of the Beattie Lites. I could never begin to equal with daylight the lightings and negative quality which I am getting with the Lites."

Write at once for illustrated descriptive booklet, prices, terms and photos.

We ship subject to trial.

We prepay the freight.

BEATTIE'S HOLLYWOOD HI-LITE CO.

6548 Hollywood Blvd.

Hollywood, California

"Oh, but really I only want one or two."

I say, "That is splendid, don't ever get more than you need. One will be so much. You understand we must charge so much for service."

I believe I have a chance of getting a dozen pictures out of them in that way where I wouldn't have a chance if I showed them half dozen or three or two or one. I hope you will remember that, because it is the truth.

Now to get back to my own studio. They come in for their sitting. I let the maid take them to the dressing room. That looks a bit ritzy, a maid in a black dress and white apron. I trim them up afterward and tell them to pull up this hair and things like that. Then I bring them in to the camera man. I never say this is my operator either, that looks like an operation. I say, "This is my camera man, Mr. So-and-so. Now, Mr. Alberti, I wish you would give Mrs. Vanderbilt that type of lighting that is in the book that Miss Allen has. I think it is particularly nice for her." She likes it, because you know as she goes through the book looking at pictures, she always spots one or two things and says, "I love that kind of light on my hair. I love that kind of a pose." Repeat it to your operator. Let them see you are interested in what they said and that you are not on a high mountain and so far above them technically and in every other way that

you don't care anything about what they want. Give them what they want and do your darndest afterwards. If a fat woman wants a sitting like this sometimes, let her have it, let her sit that way. The plates don't cost much. Afterwards take your nice pictures. If a woman is of a decided turn of mind and says, "I love profile pictures," and she has a nose like mine, give her a profile and show how awful she looks and give the rest full in the face. Don't look, "You look terrible, you look awful." She will go out on you if you do.

After that is over and they come out, if they have a hat on that looks the least bit decent, has a pretty line in any direction, I generally say, as if it were a great favor to me, as if I were overcome with the favor, "Won't you let me take one with that hat on? It is perfectly adorable from this angle."

"They say hats get old-fashioned."

I say, "Now that hat is perfectly lovely, we can cut the top off the hat in such a way it won't show."

I shoot her back in the operating room and we take one or two more pictures. In half the cases it results in an extra order. The other half you can charge up to advertising and good will because the cost of a plate is very small and she is going to talk about that for twenty years. "You know I always have good taste in hats, and the last time I went to the photog-

Please mention "Bulletin of Photography" when Corresponding with Advertisers

raphers, the photographer mentioned it." It is going to be good advertising.

A child with a bonnet is a cinch. They will always fall for it. You tell them what a beautiful light it threw into Daisy's eyes. Then the proofs come back. You know the fun begins when the proofs come back. Well, with a baby that is a cinch. Everybody loves a baby's picture and it is only a question of selling them.

Another point I want to emphasize, I never over-sell anybody. I can't tell you anything about raising a \$30 to \$300; everybody else in New York had a \$1,000 order but me. Maybe they get it and maybe they don't. (Applause) I am perfectly honest in telling you that I wouldn't, under any circumstances, sell a woman three dozen pictures if she only wanted one dozen. I love to raise orders, but I am going to raise them from a point of quality and not from a point of quantity. If I sell three dozen and she finds two dozen laying around the house, they are going to become an eyesore. The husband will say, "You have no will of your own, you let yourself be talked into it. No wonder we are poor." She is not going to say, "I am weak willed and can be talked into anything." She says, "No, it was that Mrs. Stage, she talked my head off and I had to do it in self-preservation."

I sell them everything I can. A child's proofs come back. After I find out exactly how many the mother wants, if she says a dozen, it is a dozen; if she says a half dozen, it is a half dozen. She has little Lizzie's grandma and aunts to send pictures to, and I say, "All right." When I get that I try to raise her from \$18 to \$30 and from \$30 to \$60 and from \$60 to \$100. I very seldom raise to \$100, hardly ever get a \$100 order. Anyhow, I am raising from \$18 to \$30 and from \$30 to \$60. Besides that I am going to make a picture for daddy's watch, one or two enlargements, a miniature, if I can, and I have several kinds. For instance, I have a miniature and I am honest about it, if they say, "Is that an ivory miniature?" I say, "No, it is on parchment paper. If you want ivory it is another price."

They say, "Has it any photographic foundation?"

I say candidly, "It has."

That is the biggest lie in the business. For instance, they say, "Is that free-hand work?" and the photographer will say, "Yes," and he knows in his heart that it has a photographic foundation, but he is lying and he thinks he can't be found out. That is rotten business. (Applause)

If she says to me, "Has that a photographic foundation?" I say, "Yes, at that price it would have to. No good miniature painter in the world could produce a miniature at a price of \$75 and have it a free-hand picture. Of course, you would realize that if you thought about it a minute." They are pleased because

you say they could realize it. Before I get through, I have gotten an order out of them, a good order. I haven't sold them one thing they don't want or can't use. They are going to love everything I have sold them for years to come and they are going to think kindly of me. To prove it, I have been twenty years in business and I still have the customers coming back to me who came to me twenty years ago. I have some of the biggest millionaires in New York.

I have wonderful competition. One woman told me when her daughter was to be married she was called on the telephone fifty-six times, and she came to me anyhow. She said, "I know your work and I know you won't publish it when I ask you not to publish it. I tell you truly I had fifty-six telephone calls and I could almost cry when anybody said photographs to me. It is so over-done in New York." They sent me an invitation to their daughter's wedding. The others send me invitations and all that sort of thing.

Oh, by the way, I just happened to think of this: you know the old proverb that says, "Live every day that you can look every man in the face at night and tell him to go to hell." I can do it, and every woman, too, because I have been honest with them.

Now I think a good rule is this—I can't tell you any electrical stuff like that \$300 order stuff: if you make up your mind that you are going to raise every one that comes in your studio \$5, just see how your business will grow. Five dollars isn't much, it doesn't scare the customer to death and it doesn't scare you to death. The smallest town will stand for a \$5 raise. Say you have 1,000 customers in a year, 1,000 multiplied by \$5 is \$5,000 that you wouldn't get otherwise. You have to get it in your head you will make no exceptions. Sometimes you raise them \$20 and \$25 in trying to raise the \$5, and there are those you don't raise a nickel, but you will average \$5 multiplied by the number of customers at the end of the year.

I will show you some proof books and it will give you an idea of how I raise orders more practically than I can do otherwise. I want to tell you first to make a rule, and oh, I can't tell you how I wish you would all do it. I can't tell you emphatically enough, I can't shout it enough for the last man to hear me. That rule is with every book of proofs you send out, send out one enlarged proof.

About fifteen years ago I was new in the business and Mr. Stage was, too—a couple of simps if ever there were a couple of simps. Mr. Shaffer, of the Hammer Dry Plate Company, came in. We had a lot of cabinets around and we thought we were doing grand. We were making about a living and sometimes not that. Mr. Shaffer said, "Why do you have all this small stuff around?"

Mr. Stage said, "The class of customers we have would die if we should show them anything larger."

I said, "Yes, that is it."

Mr. Shaffer said, "Don't you believe it. Why don't you send them a big proof with every bunch of proofs?"

We both looked wise and said, "We have done it and it hasn't made any impression on anybody."

He said, "How many times did you do it? Four or five times and maybe stopped because you were discouraged?"

We said, "That is what we did."

He said, "Don't go into the thing until you make up your mind everybody that comes in you will give the big proof, and at the end of the year average up your increase in sales and if it doesn't pay, drop it. If it doesn't pay, you are not out much."

We were doing our own work, everything from scrubbing the floors to handing the pictures out nicely. He said, "It doesn't cost you much except in labor, you are young and you can stand the labor part. If it doesn't mean anything else, it means at least you put yourself in the line of a large sized photograph man and not a cabinet man, and that is going to count."

We took his words to heart and we started in. I tell you we had a different class of business then than we have now. It naturally didn't take in many cases at first but we stuck to it and before we got through—well, I am still at it, so you know it is a success. Besides, it lifted us out of that cabinet type. We could only afford a small rent so we only had a small studio. Before we got through with that same studio we had President Roosevelt sending for us. Remember, we didn't call him up. I am not blowing now. He called us up and had Mr. Stage do all the work for his autobiography. We had the Vanderbilts come to a little dinky studio on a side street. I laugh when I think of the color schemes and a few other things there. I didn't have the benefit of Mr. Crane's talk at the time and there were some weird things there. The work was good. From seeing good work, perhaps from seeing work done for their servants, I don't know who started the thing, they began to come to us. I have a clientele that really is to be envied, I mean the class of people. They sometimes don't order as many as the poorer person, because they have them taken every six months. Personally, I like the middle-class trade better than the millionaires because they haven't been photographed in four or five years and they order big. I like the ritzy class. I have a mixed clientele, I have them from the maids right up to the mistresses and I like them all.

I send the proofs out in book form, the book costs two or three cents. We put a sticker on

THE HOUSE THAT SHIPS PROMPTLY

Gross Mountings

*will add that
beautiful touch
to your photographs*



How often has a good portrait been ruined by an unsuitable or inappropriate mounting?

Your customers will be pleased with our line of folders and easels.



*Let us suggest that
you try a sample
of our superlatively
beautiful line.—*

*25c will bring you
a dollar's worth*



and this Japanese ribbon. I claim a bit of credit for the reception room work on this particular order. This man came in and wanted a dozen medium sized pictures, that was \$30. As he wasn't coming back for the proofs, I couldn't prevail upon him to order larger ones. He sent the proofs back by a boy. Incidentally, I had put the big one in. He wrote under it, "Three-quarters of a dozen." That was \$60 a dozen. I said I would give a large proof and he could order them small and if he didn't like the \$60 a dozen picture, he could order the \$30 a dozen. I tell them we print by projection and in that way you get outlines that you can never get any other way. So he sent in and ordered \$57.50 worth instead of \$30 worth, and I am in \$27.50 on the order for no reason in the whole world except I put a big proof in the book. (Applause.)

I will show you another. I forgot to mention we do \$10 a dozen work, too, for schools. What is the use to mention it? I guess you have all heard of Granton Rice, he writes the Sportograms in the movies. This is his daughter. She came in. We were doing the work for a school in Englewood. She said, "I want the school price." That was the \$10 a dozen stuff. She said, "I will probably want one dozen cabinets in an evening gown."

All right, we made this book of proofs for her, cabinets and the little \$10 stuff. She was a good looking girl and I knew she could afford it so we made two big proofs, and she came in. I hardly have to do any talking. Once they see themselves they like it and they order. You could talk yourself black in the face over a reception-room desk and they would probably say, "I can't afford it," or "I don't want to spend that much money." If you send the little proofs home that is the end of it. If you send the big proofs home, maybe the girl can't afford to pay the price but she has a grandmother that has easy money or an uncle that is fond of her, or the father has made a killing in Wall Street of thirty cents or more. He says, "Are you really keen about those things, Mary?"

"Yes, and every girl in school has some big ones."

He says, "All right, go ahead and order them." He is the goat and I get the money. (Applause.)

This girl came in for one dozen at \$10 and one dozen at \$18. She spent \$84. That is no credit to me. I didn't talk it up. Any one can do it just the same way, by putting the big proofs in and telling them everybody is doing it, everybody is getting the same thing. Get some of the girls in the same class and put pictures on the wall.

Here is a picture of a baby. She came in for eighteen photographs at \$30 a dozen. There, too, was a case where I couldn't raise the order verbally when she came in because

she lived in Washington. Isn't that too bad for Harris and all those people! She came to me all the way from Washington.

Mr. Harris: We get a lot of New Yorkers. (Laughter.)

Mrs. Stage: Before you get them, they have to be elected to something. (Applause.)

Anyhow, she came all the way from Washington. She said, "They did awful work in Washington because the pictures were so stereotyped." She came in for eighteen photographs at \$30 a dozen. That was her absolute limit. You know the fare from Washington was high and she added that. When the grandmother brought the proofs back, I found she had ordered seven large ones of this and four small ones. She never would have ordered a large one in the world if I hadn't put the proofs in that way. That order came to \$110, and her absolute limit when she came in was \$45.

The more they talk about not wanting big stuff, the more you want to disregard them entirely. Half the time they merely mean, "I don't want to be tied down to spending a lot of money when I don't know how they are coming out." Another thing, what they probably have in mind is one of those cheap chromos, the awful type. It used to be when they said large types, they visualized one of those things of a grandmother that some one was fond of and you wanted to sink in the cellar but you wouldn't dare.

The minute you show how soft and pretty it is going to be and they see themselves in that size picture, they are not going to turn it down, they fall for it. So the big proofs are fine.

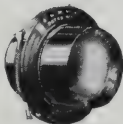
Here is another one of a baby. She came in for twelve at \$30 a dozen. I let her order her twelve, far be it from me to interrupt her. She ordered six of that and six of that, which was \$32. She happened to say, "Oh, I think that is the most adorable thing but the hands moved." I said, "Yes, doesn't it look like an angel?" The child was beautiful, golden hair and blue eyes. I said, "I will never be satisfied until I see that in a color print, because no matter how beautiful the prints are, they will never do her justice, never in the world." I showed her a little miniature. When she got through she had spent \$117. She is ticked to death because she left \$117 with me, and so am I.

Here is another of a little boy. We have in New York what we call the Knickerbocker Grays, that is the most exclusive military organization for children in the country. Unless you can trace your ancestry back to Adam, you can't get in. When they become a Colonel in the Knickerbocker Grays, the world won't hold them. The mother came in and said, "You photographed John last year and I have plenty of photographs but I want a few because he has been made Colonel. We



Three fine lenses in one

A highly corrected triple-convertible anastigmat, with anastigmatic front and rear combinations—that is what we offer you in the VELOSTIGMAT SERIES Ia, $f6.3-f7.7$. The long focus single elements are of great value where a better perspective or larger image is desired. Commercial photographers can obtain no finer all-round lens than this latest Wollensak objective.



Our illustration is from a photograph made with 16-inch Series Ia Velostigmat, by R. S. Newell. Ask us for complete descriptive leaflet showing other illustrations. Or let your dealer order a Series Ia on trial.

WOLLENSAK
OPTICAL COMPANY
Rochester, New York U.S.A.

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.

(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City

Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.

New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

want to show our friends he has been made Colonel. What is the smallest number you can make of John in his uniform?"

"Oh," I said, "you wouldn't want less than six." I could have said one. They can use six.

I said, "You can use six, can't you?"

"Oh, yes, I could use six, I think."

"All right, that will be \$12."

She was perfectly satisfied. So we sent out these proofs with two big ones. Here are the little ones, cabinets. She came in and said, "I'll take six of those but I want them in the cabinet size at \$12."

I said, "All right, that is so much."

I looked at it and said, "Oh, how many medals he has! Isn't that lovely. Can you see the medals plain enough in the small size? You can see them perfectly plain in the large one." And by that talk she said, "Oh, no you can't see them in the small one."

I said, "Not very plain. I think the \$30 would be better." I didn't like to sting her on the \$60, it was rushing it a bit. She said, "All right, make six of the \$30 pictures. How much will that be?"

I said, "Twenty dollars."

She is terribly keen about this boy, you would be yourself as he is a peach. I said, "Isn't he lovely in this one? I know you don't want to order because it isn't military to have the hat off. It is a shame not to show that lovely forehead and hair. Wouldn't you love that ten years from now? I think I will give you a rough proof so you will never lose it."

She said, "Do you feel that way about it?"

I said, "I feel worse than that."

She said, "Suppose you make me one of the \$5 ones." If they are ordering from the plate already, I only charge \$5. I am not a glutton for money.

I said, "Yes." I wrote "I O E." That means one on English. Then I said, "Where are you going to hang it?"

She said, "I think I am going to hang it in the library."

"A big wall?"

"Yes, we have wonderful walls in the library. The house has been in the family about two hundred years."

"I wonder if you don't think that would be a little bit small on the wall? Don't you think one of this size would be more in proportion? The \$5 size will look kind of lost."

"Now when I come to think of it, yes I think it would. You had better make me one of the big ones, the \$15 size."

There is ten dollars for a little bit of talk. Who wouldn't do it? So it isn't much, but her order came to \$35 and she came in for \$12 worth of pictures, and she is satisfied. You see it isn't much raise. Some only raise \$12 and \$20, but it all counts, and it is only just what they want when they get through.

THERE IS A REASON

for the exceptional quality in

CENTRAL DRY PLATES

The new plant is away from the smoke and dirt of the city.

This location, with its pure water, up-to-the-minute equipment and perfected emulsions, insures

DRY PLATE QUALITY

Write for our new scale of prices.

Central Film and Dry Plate Company
ST. LOUIS, MO.

This woman wanted half a dozen at \$30 a dozen; \$20 a half, two positions \$22. I took the order. It was written down. I needed money that day. In the fall I can talk my head off about pictures and get all the money in the world when I need it, and I needed it for something that day, a new hat or something. So I said to her, she was very keen about this one, she thought the eyes were wonderful, "I am so glad you agree with me. Do you mind if I make a sample of that for the case?"

She said, "Would that reproduce well in that large size?"

I said, "Oh, beautiful. I don't want to exhibit it in my case unless you let me, but I would think it a privilege if you did."

She said, "I would love to have it in the case. As long as you are making it in that size, why not make it in that size for me." She spent \$29.50 instead of \$22.

This is absolutely like the others where we sent the big proofs out. This is a priest. I happened to know he had a very wealthy parish. I happened to know he probably never saw anything in his life but cabinet pictures. He said, "I want something very unostentatious. The parishioners are after me for a picture." That was his line, he had to be simple. He said he wanted cabinet pictures, but I didn't listen to him at all. I knew if

he didn't have the money some of his friends would want those pictures of him. I know their minds.

I sent him these and as he wanted three or four dozen cabinets his order would have been perhaps \$72, but his order was \$156 because he ordered two dozen at \$60 and two dozen at \$18. Surely it was worth while giving him a few large proofs. I could have talked to him for forty years and never could have gotten him out of a cabinet size picture. But send them a picture and let some of their friends see it and say how nice it is and not like some of the chromos on the wall, and you get the order.

I have been talking a lot about people that were satisfied. You would almost think people were all satisfied. A lot of these dissatisfied proof returners come in and they are a sketch. I just enjoy them so much that I can't tell you.

First, in comes a big fat lady, "Oh, Mrs. Stage, oh my goodness, I know I am fat, but I don't look like that. Heavens, when I was married I only weighed ninety-eight pounds and had an eighteen-inch waist, and that was only twenty years ago, and look what you made me."

I could have said, "The retoucher took off a ton," but that wouldn't have sounded nice. I said, "Oh, my goodness sake, that is a shame. Why that looks twice as fat as you are! I

Photographic Facts and Formulas

By E. J. WALL

F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE \$4⁰⁰ PER COPY

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

don't know how that happened. Let me see. Oh, I know, that is your dress sticking out there, and that little light you see there isn't your face, that is the high-light." I get busy with a pencil and take off a tone here and a tone there and before I know it, I have a sylph-like creature, and she is tickled to death. If I tell the truth, I lose a customer and an order."

The next one is a cranky, thin thing. "I know I am a fashionable thirty-four and everything is very slim nowadays, but you have me absolutely hollow-cheeked. I never looked like that in my life."

I say, "Hollow-cheeked, how do you get that way? Goodness, no. You know you have the most lovely red color in your cheeks and red takes black, but all we have to do is put a little high-light there."

"But I look so thin through here."

"I will put a little on there. You don't know how lucky you are, everybody is dieting and here you don't have to diet. There are people that would give a million dollars for that."

Apropos of that, I heard a funny story. A woman went to a doctor and said she had stomach trouble. He said, "You will have to diet."

She said, "Oh, what color?" (Laughter)

Before I go farther, I want to go back again. If any one comes in with proofs they don't like and I really can make something better of them, if it isn't their best expression and they really didn't look as good that day or something that no retouching in the world can possibly overcome, the minute I find they are dissatisfied and are going to whine about it, the minute I know positively they don't like the stuff, I say, "I know you look better today than you did that day. You weren't quite yourself. Won't you let me make a few more negatives. I would be more satisfied if I could make something today."

They have visualized a row with me, begging me to have more negatives made. They say, "Oh, would you do that?" as though they weren't going to ask you to do it. I say, "I am tickled to death. Go in there and I will make some more."

These cases I am citing are such that no matter how many pictures you took, you couldn't do any better to save your life.

Then the little, squint-eyed girl comes in with slits for eyes and doesn't know it. "Mrs. Stage, I know my eyes aren't very large, but they never looked like this in the world."

I say, "I can make them larger, but really if you take my advice you wouldn't think of such a thing. I remarked when I sent the proofs out you looked exactly like the Mona Lisa."

They brighten right up and say, "Do I? Isn't that wonderful." (Laughter)

I say, "Yes, exactly like a Mona Lisa, and

those types are very rare." They are tickled to death and won't let me touch the eyes.

Then there is another type that comes in with the eyes too close together and a bald forehead. She complains because her eyes are too close together. Ordinarily you could take a three-quarters or profile and get away with it. The best way you can take it is full face and that shows. You tell her she is an exact type of an Andre Del Sarto Madonna. Don't get the wrong painting. He really did make the eyes close together. I go to the museum of art and pick out the types and I am ready for them when they come in to me. If it is a simple little girl that looks simple and sweet, you tell her she is just like Greuze's painting. If they have heavy shadows and you know the heavy shadows really are becoming to them, you tell them it is an exact example of Rembrandt's lighting. They are satisfied with that.

All you men are getting chesty and thinking, "Aren't women conceited! The poor receptionist, what she has to stand from you women." I have to stand so much from you men. For conceit, give me a man. (Applause)

Big fat men come in, three chins, and you take their picture. Of course they have the three chins. You can't retouch all these proofs. They come in and wouldn't for the world let you think they are conceited, far from it. They come in kind of jovial like, "My goodness, I don't look like that comical valentine. I never had all those chins," and they are hanging there then.

I say, "Oh, goodness no, that is a shame they let those proofs go out like that. You haven't got those double chins, but you have a little forceful way of holding your head sort of this way," and I go this way and let my chins descend, "it would be a shame not to get the force in the picture which is so much a part of you and which people admire so much. The only way we can do is let you get the little tilt of the head. To make it worse, the bright lights we use nowadays in photography are liable to give you a high-light and make you think it is a double chin. I will take that out and there you are just as you stand without more than one chin in the world." There is a special place for me in the next world for the lies I have told about double chins for men.

If a thin man comes in and growls, tell him he looks like Lincoln. Oh, boy! how they love it. (Applause) Then the bald man comes in and no man that has three hairs left will admit

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

"The best focusing cloth arrangement made"
IS WHAT ONE WELL-KNOWN PHOTOGRAPHER SAID



The Scheide Focusing Cloth Support
designed to fill a long-felt want

IT SAVES YOU TIME JUST WHEN
TIME IS MOST IMPORTANT

CHAS. W. SCHEIDE, Elyria, Ohio, U. S. A.

See your nearest stock dealer

HAMMER PLATES

coated on clear, transparent
glass and rich in silver of the
finest grade, hold the record
of efficiency the world over.



Hammer's Booklet, 10th edition,
sent on request.

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street

ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

Please mention "Bulletin of Photography" when Corresponding with Advertisers

THE AIR BRUSH and the PHOTOGRAPHER

(PHOTO MINIATURE SERIES No. 181)

A handbook of common-sense information about the Air Brush and its uses in photography: for improving, finishing and coloring prints; retouching negatives; working-in backgrounds; coating special papers and in pictorial photography.

Price postpaid, 40 cents

FRANK V. CHAMBERS

636 South Franklin Square

Philadelphia, Pa.

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the **BULLETIN OF PHOTOGRAPHY** and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

Photography as a Scientific Implement

THIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

ORDER DIRECT FROM **PRICE, CLOTH, \$9.00**

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

he is bald. That is fundamental. They train those three hairs right into shape and you take the picture and if the three hairs don't show, he is an enemy for life. He says, "Mrs. Stage, of course I know I don't have much hair, but that looks as though I had none." Three hairs, and they are away back here!

I say, "Oh, isn't that a shame. The idea! Do you know what that is? You know you have a beautiful brow, dome of thought and all that sort of thing, and I wouldn't let that get out of the picture. So, of course, we photographed at that angle and your hair didn't show much, and with this high-light shining on the Stacomb stuff you put on just destroyed your hair all together. Let me put it in for you. You know we can put in hair."

It looks like the deuce. If you photographed him for forty years you couldn't put hair on his head except by the retouching, so you might as well get his order.

Some of the younger men come in. It is the style to be bored with life. They think it is nice and it looks like the deuce in the picture. I say, "Oh dear, that is one of the most wonderful expressions, you look like one of the minor poets."

Remember one thing with the men, always go heavy on the famous person stuff like Abe Lincoln. If they look grouchy say they look like Roosevelt. If they are long and lean and lanky, they are like Lincoln. The young men like to look like Doug Fairbanks and those people.

I do make it a point, no matter how homely a person is, no matter how poor or how small the order is, to say something nice about everyone. You get into the habit, that is perfectly true. I remember one time a child came into my studio and he was the homeliest child I ever saw in my life, he didn't have a redeeming feature, was cross-eyed and bow-legged and had a head that began wide and came to a point. For once in my life I was stumped. The mother kind of felt bad about it. After a while she said, "Mrs. Stage, don't you think my Ikey has grown wonderfully?"

I said, "Yes indeed, he has." I looked in wild despair and said, "You know he has a perfect egg-shaped head."

"You don't mean it? Oh, that is wonderful."

"Absolutely, a perfect egg-shaped head."

She came back to me last spring. This happened five years ago. She said, "Mrs. Stage, I will never forget you. You know the last time I was here with Ikey, you told me he had a perfect egg-shaped head. Every time I show that picture, I tell how at that age Ikey's head was a regular egg." (Laughter)

Possibly I ought to be ashamed of myself for these things, but I am not. You may get to the point where you think I am a sort of lady-like fake and insincere.

BACO PHOTOGRAPHIC DYES**For Photographic Operations****PACKED IN 2-OZ. TINS—SENT PARCEL POST***Write for Price List***BACHMEIER & COMPANY, Inc.****Department 10. 441 W. 37th ST., NEW YORK CITY****VICTOR OPAKE****AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.****No. 0— $\frac{3}{4}$ oz. jar - - 25 cents.****J. H. Smith & Sons Co., 3544 Cottage Grove Ave., Chicago**

I am going to tell you a little story that will prove I have a very illustrious precedent for this idea of telling every one some good thing about themselves. About two thousand years ago in the streets of Jerusalem there lay a dead dog and it was rotten and it was putrid. Everybody just spat at it and kicked it and cursed it as they passed. One man came along and said, "What beautiful teeth that dog has?" In back of him there were two other men walking and one said to the other, "That must be that Jesus of Nazareth, because it is only He that could say good of a rotten dog."

Thank you. (Applause)

✽

A New Rochester Concern

Certificate of incorporation has been received and officers elected for a new corporation to engage in the field of manufacturing sensitized photographic papers, and to be known as the Wilmot Corporation.

In its president, Frank Wilmot, this infant corporation in the already large family of Rochester manufacturers of photographic supplies, has a man who is well known throughout the photographic trade as one of the pioneers in the manufacture of sensitized paper.

Other officers are: Vice-president, Charles C. McCord; secretary-treasurer, Charles A. Brady. The new company is incorporated in New York State and is capitalized for \$100,000.

Twelve thousand feet of floor space have been engaged in the Gorsline Building, 4 Commercial street, Rochester, N. Y., and the finished product is expected to be on the market at an early date.

Mr. Wilmot has been closely identified with the

photographic paper industry since 1890, when he began with the Eastman Kodak Company. For 23 years he was president and general manager of the Defender Photo Supply Company, of which he was the founder. After severing his connections with the Defender Company he became vice-president of the Haloid Company, and later was connected with the Rectigraph Company, which specialized in the manufacture of photographic copying papers.

✽

Iowa Division P. F. A.

The first annual meeting of the Iowa Division of the Photo Finishers' Association of America was held in Fort Dodge on February 20. The Iowa Division was organized at Cedar Rapids a year and a half ago, with a membership of around forty and practically all of the members were in attendance at this first annual meeting.

Charles Lynn, of Sioux City, was elected president of the Iowa Division for the coming year, succeeding F. M. Grace, of Mason City, the first president. Other officers who were elected for the coming year were Bryon Hamilton, of Ames, secretary-treasurer, and five vice-presidents: Leo F. Fink, of Dubuque; Henry Lewis, of Iowa City; T. J. Voorhees, of Cedar Rapids; Ted Lainsen, of Boone, and A. S. Merrell, of Fort Dodge.

The State of Iowa was the first to organize a State Division of the National Association and in the year and a half since its organization sixteen other States have become authorized divisions. The purpose of the State Associations is to advance the standards of the business of photo finishing and to promote the general welfare of the business as a whole. While the membership is not large, everyone is keenly interested in the



PROFESSIONAL PHOTOGRAPHY PAYS \$50 TO \$250 A WEEK

YOU can quickly and easily qualify for a high-salaried position or start your own business with little capital. Also big money in spare time. The famous New York Institute of Photography will help you to success as it has hundreds of others. Your choice of correspondence or resident instruction.

INSTRUCTION BY OUR NEW CORRESPONDENCE PLAN

You can learn at home, in spare time, under the same famous method of practical instruction employed in our New York and Chicago schools. Earn money while learning. Motion Picture, Portraiture, News and Commercial Photography.

FREE BOOK explains today's opportunities and fascinating new correspondence plan. Send postcard or letter for Free Book C-65 to our Correspondence Division at

143 West 36th Street, NEW YORK CITY

New York

RESIDENT INSTRUCTION IN OUR NEW YORK AND CHICAGO SCHOOLS

If you desire classroom instruction, come to our New York or Chicago studio. Largest and best School of Photography in the world. 3 to 6 months' course. Day or evening classes. Easy terms. Motion Picture, Portraiture, News and Commercial Photography. **FREE BOOK**—If interested in resident instruction, write today to nearest school for Free Book R-65.

NEW YORK, 141 W. 36th Street
CHICAGO, 630 South Wabash Avenue

NEW YORK INSTITUTE OF PHOTOGRAPHY**Chicago**

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.	No.	No.
20 Trimming, Mounting & Framing	70 Advanced Pinhole Photography	131 Simplified Photography
21 Albumen & Plain Paper Printing	72 Photography for Profit	132 Getting Results with Your Hand Camera
23 Photographic Manipulation	73 Panoramic Photography	133 Finishing Portrait Enlargements
27 Pinhole (lensless) Photography	76 The Hand-Camera & Its Use	138 Travel and the Camera
28 Seashore Photography	78 Printing Papers Compared	139 Modern Methods of Development
29 Flashlight Photography	80 1st Book of Outdoor Photography	142 Profitable Processes, 40c
30 Photographing Interiors	81 Oxobrome, Sepia & Blue Prints	143 Remedies for Defective Negatives
31 Photographing at Night	87 Bromide Enlarging Made Easy	145 Failures—and Why; in Negative Making
32 Defects in Negatives	88 Defective Negatives & Remedies	146 Success with the Pocket Camera
33 The Dark-Room	89 Photography with Films	148 Failures—and Why; Printing & Enlarging
34 More About Development	91 Photographing Outdoor Sports	144 Enlarging on Development and Bromide Papers
35 Enlarging Negatives	92 Practical Orthochromatics	152 Photographing the Children
36 Lens Facts and Helps	93 Development (Gaslight) Papers	153 Optical Notions for Photographers
37 Film Photography	94 Photographic Post Cards	154 Photographic Printing Papers
39 Photographing Animals	96 Leaves from an Amateur's Notebook	158 Photographic Apparatus—Made at Home
40 Platinotype Modifications	97 Photography with Small Cameras	159 Success with the Hand Camera
42 Genre Photography	98 Stereoscopic Photography	160 Landscape Photography
43 Orthochromatic Photography	100 Enlargements from Small Negatives	161 Sports and the Camera
46 Development Printing Papers	102 Trimming, Mounting & Framing	162 Hand Camera Tips and Pointers
47 Kallitype Process	103 Toning Bromide & Gaslight Prints	163 Making Money with the Camera
48 Commercial Photography	109 Drapery and Accessories	164 Enlarged Negatives and Transparencies
50 Studio Construction	111 Photography as a Business	165 Unconventional Portraiture
52 Aerial Photography	115 Platinum Printing, 40c	167 Modern Photographic Developers
54 Outdoor Exposures	119 The Optical Lantern	168 How to Develop the Negative
55 Architectural Photography	120 Marketing Photographs for Publication	169 Photographic Words & Phrases
56 The Hurter and Driffield System	123 Enlarging on Gaslight Papers	
58 Outdoor Portraiture	125 Pocket Camera Photography	
61 Control in Pictorial Photography	127 Amateur Portraiture	
62 Vacation Photography		
63 Photography in Advertising		
67 Orthochromatic Photography		
68 Decorative Photography		
69 Printing-out Papers		

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

welfare of the Association and is working toward that end.

The morning session opened at 9 o'clock in the Chamber of Commerce. A. S. Merrell made the address of welcome. Paul Burgess, of Waterloo, who is president of the National Photo Finishers' Association, told the organization of the National Association and of the results accomplished the first year. Other speakers at the morning session were E. M. Reedy, of Minneapolis; F. Roe Cramer, of Clinton; Bryon Hamilton, of Ames; J. W. Elliott, of Minneapolis; Hubert Shaw, of Ottumwa; Robert Binder, of Des Moines; Charles W. Lynn, of Sioux City, and B. J. Kuhn, of Council Bluffs.

Lunch was served at 12.30 in the private dining room of the Wahkonsa Hotel, followed by the afternoon session at 1.30. It consisted of the treasurer's report, reports of committees and a general discussion of questions which had arisen. The place for the next annual meeting will be chosen at a later date.

~

We were standing on a corner the other day, waiting for a funeral to pass.

"Wonder who they're burying," said I, meaning "whom" and not expecting any answer.

"John W——," says this lad.

"Not really!" I exclaim in astonishment. "Is old John dead?"

"Well, good gosh!" says the smarty. "What do you think they're doing with him? Rehearsing?"

AS WE HEARD IT

P. Threlkeld has opened a studio in Homer, La.

Rudolph Haynes has opened a new studio in New Haven, Ind.

Cecil Thompson has opened a studio at 510½ Travis street, Houston, Texas.

Rahpany & Neder have entered partnership and opened a new studio in Oxnard, Cal.

F. M. Mosing has purchased the Johnson studio in Kenyon, Minn., and has taken possession.

A. A. Bass, formerly of Tulsa, Okla., has opened a studio in the Sennett building, Chandler, Okla.

Gilbert Shaker has disposed of his studio in Hudson, Wis., to M. J. Skomsvold of Minneapolis.

J. D. Griffin, of Monroe, La., has made arrangements to open a studio in the Price Building, Ruston, La.

Charles E. Bowen has closed his studio in Seattle, Wash., and has left for Detroit, where he will open a new studio to continue his specialization in commercial photography.

Mr. and Mrs. J. C. McDannell, who have been very successfully operating the photographic studio at No. 342 East Eleventh street, Erie, Pa.,

Please mention "Bulletin of Photography" when Corresponding with Advertisers

recently took over the management of the Iwig Studio at 1120 State street and are conducting both places.

Thomas H. Merritt, photographer, Winchester, Mass., has filed a petition in bankruptcy. Liabilities \$1,014, assets \$50.

Chester Nahm, a Korean, formerly of Chicago, has located in Pueblo, Colo., and opened a studio at 1305 East Routt avenue.

Frank H. Lesperance, of Ogdensburg, N. Y., has severed his connection with the Paris Studio and has opened a studio of his own on Isabella street.

After conducting a studio in Weyauwega, Wis., for nearly thirty-three years, H. D. Denninger disposed of his business to Mr. and Mrs. W. H. Shreve.

George A. Decker has purchased the Giroux studio at 170 Main street, Petaluma, Calif. Mr. and Mrs. Giroux have not as yet decided on their future plans.

Mr. Harry Wills, of the Eastman Kodak Company, gave a "special demonstration" before the Chicago Portrait Photographers Association, at its regular monthly meeting, on March 2nd.

C. A. Priddis has purchased the Kenosha studio located at 315 Main street, Kenosha, Wis. Mr. Priddis will carry on a general business in all lines of portrait and commercial photography.

Oscar R. Siburt has opened a studio in the Datwisch building, Moundville, W. Va. As a premium for the first two weeks, Mr. Siburt gave a 6x9 print with each half dozen photographs.

Fred S. Andrews, formerly Denver branch manager for Willys-Overland, Inc., is now head of the Fred S. Andrews Studio, 428 Seventeenth street, Denver, Colo. This hobby of photography became so much a part of his life that he finally desired to go into the business and make something of the knowledge he had gained.

Almiron D. Fox, aged 78, died on February 2nd, at the home of his son, J. A. Fox, in Pomeroy, Wash., after an illness of several months. Mr. Fox came to Pomeroy in 1890 and opened a studio, the forerunner of the one which remains under the management of his son. Funeral services were conducted by the local Masonic orders.

✱

Route of the Eastman School

The 1925 course of the New Eastman School of Professional Photography consists of lectures by nationally known experts in all phases of photography and demonstrations touching the highly technical phases of the work as well as the fundamentals.

The route for the school has been announced as follows:

Jacksonville, Fla., March 17-19.

Knoxville, Tenn., March 24-26.

Nashville, Tenn., March 31-April 2.

EMIL PINKAU & Co.

AKTIENGESSELLSCHAFT

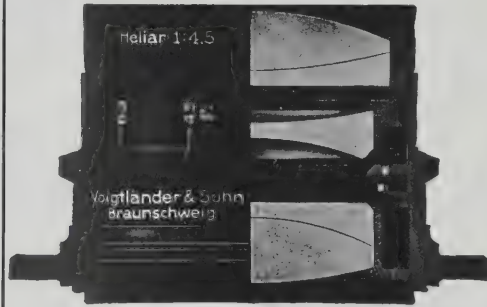
LEIPZIG (Germany)

Leading and oldest established factory
for Picture Post Cards supplies

VIEW POST CARDS

in Collotype, Colored Collotype, Photo-
gravure, Photochrome, Photocolor,
Bromide, and all other styles.

HELIAR LENSES



8¼ inch . . .	\$74.80
9½ inch . . .	88.00
11¾ inch . . .	125.00
14 inch . . .	165.00
16½ inch . . .	220.00
19 inch . . .	264.00

CHARLES G.
WILLOUGHBY INC.
CAMERA HEADQUARTERS

110 West 32nd Street - New York

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York

Please mention "Bulletin of Photography" when Corresponding with Advertisers



BENJAMIN FRANKLIN HOTEL, PHILADELPHIA

Middle Atlantic States Convention

TO BE HELD AT THE

BENJAMIN FRANKLIN HOTEL, PHILADELPHIA,

Ninth and Chestnut Streets

Monday, Tuesday and Wednesday, March 23, 24, 25

*A three-day convention brimfull of
Practical Demonstrations*

"Novel Methods in Lightings"

"The making of photographs to bring in the dollars"

"A talk by a famous receptionist"

"A new printing process demonstrated"

Make your hotel reservations promptly. All rooms are outside rooms, with bath and circulating ice water.

Rates : Single room, \$4.00 per day and upwards; double rooms with double bed, \$5.00 per day and upwards; double rooms with twin beds, \$6.00 per day and upwards. A number of rooms will accommodate 3 or 4 persons. An extra charge of \$2.00 per day is made for each extra person. For instance, if a room is \$5.00 per day for two, the charge will be \$7.00 for three and \$9.00 for four.

Send your dues (\$3.00) to E. W. Brown, Treasurer, Box 431, Beaver, Penna.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 919

Wednesday, March 18, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	323
Portraits—"Right About Face"	325
Association News	326
Illustrations by Charles Aylett	327-328-329
The Best Kind of Newspaper Advertising for the } Photographer (Frank H. Williams) }	330
The Practice of Indirect Sulphide Toning	332
Tribute to Walter H. Crail	336
Middle Atlantic States Convention	332-335-337-343
Our Legal Department	340
New York Division, P. F. A.	341
As We Heard It	342
Color of Prints	344
Progressive Photographers of Cleveland	345
Chicago Portrait Photographers' Association	346

Editorial Notes

It has been well said by people of artistic instinct, and said with truthfulness, that photography, while it may tend to relax the industry of the painter who is a faulty draughtsman, really stimulates the energy of the best painters, and it is because men of talent find that they may learn much, very much, from the accurate delineation of the camera, if rightfully used, as a means of becoming acquainted with the 'beauties of nature, especially that beauty which eludes their most vigilant pencil.

Does not the candid painter acknowledge that not the least of the services rendered to art is the marvelous facility with which photography records subjects suitable for the brush, only possible to the painter by

the most skilled labor had by a strenuous training in drawing?

How strange it seems then, when we stop to think how the pictorial photographer discounts this feature of photography which the painter sighs to possess. Strange, is it not, that he should prefer the broad, slap and dash methods of execution, just when the subjects demand the greatest tenderness of expression. Is not he encouraging just what is the current error of the present day revolt against all conventions of art? Is he not, in a measure, aiding the degeneration of his own particular phase of artistic expression by trying to conceal that his work has its basal evolution in photography?

✽

The great advance in the art status of photography is undoubtedly due to the agency of individual control of the artist over the somewhat mechanical means and media imposed upon the expression of the personal equation, which is really the feature which distinguishes a picture from a mere record of phenomena. The possibility of this control is to be attributed solely to the untiring zeal of the scientific technician who has provided the artist with the best instruments and resources for giving utterance to sentiment and feeling, thus taking away the

Middle Atlantic States Convention, March 23 to 25, Benjamin Franklin Hotel, Philadelphia

impediment imposed by the imperfect method of the past. Gum printing, bromoil and other kindred methods have given potency to expression of individuality, and we have some marvelous exhibitions of the capability of these methods, operated by sane and conscientious artists in photography. But alas—when photography is made to be only the substratum for elaboration and over elaboration of features non-existent in the original, we think it is like photographic art trying to run on crutches. When the delicate passages of light and shade which has been impressed so beautifully by the pencil of light, when all the rich gradations are ruthlessly obliterated or parts of the subject falsified, put out of relation by superposition of chemical stains, have we art, or indeed have we photography? Is it not time to cry halt to this degradation of Art? Art, we mean art as a whole—not merely photographic art. Photography is one of the means of monochrome expression of the beautiful and often one of the best.

For rendition of textural detail, nothing in the whole range of art equals what a fine photograph gives. Yet people, otherwise candid in their expression of opinion, are afraid to admire the photograph, because they fear they may admire amiss and go contrary to the judgment of the self acclaimed art critic—it is so safe to decry the photograph.

✽

While there is a natural tendency for the portrait photographer to adhere to his peculiar style of presentation, yet one must admit that there is considerable difference manifest in the works of the best portraitists of the profession. Each has his own style of presentation, distinguishing him from his fellow workers; for the style of any artist, photographer or painter is simply his way of setting forth his own ideas, and though the rules of art in its application to photography are of necessity more restrictive than in painting, yet are these rules flexible enough to permit ample scope for individuality of action.

There is no cause, therefore, for the photographer to imitate what someone else has effected, inasmuch as every one having good taste may bring out his own personality in his work. Why should art portraiture be kept to any one phase of invention when we have evidence that it can move gracefully in new departures. The audacious amateur, when he left off landscape and took up portraiture, at first may have shocked some of us by his deviation from the old conventions, but we soon came to see that he was forcefully lifting the profession to a higher plane, to the position it now occupies.

Look back some thirty years, and you have to smile at the portrait work by the leading artists of the profession, and then look at our present day portraits. What a stride our art has made. After all, is it not the question, "How far do any pictures, whether by brush or camera, tend to the objective of all æsthetic presentation?"—the calling forth of admiration by the spectator? The cultivated public cares little for method. Pleasing effect is what it wants, and is not the public right? Art is really its own interpreter. He who pins his faith to any one style, however excellent, is the one who least perceives in it what constitutes its peculiar charm. The bigot in art is apt to admire in the wrong place. He clings to what is merely accidental, failing to see what is essential.

We ought not to look at art as a sort of fenced-in sanctum where only the elect are admitted, and where we have to travel around the fence, pleased if we get but a glimpse through some accidental knot hole; but rather should we regard art as a "coign of vantage" from which fresh discovery may be made.

✽

Does the photographer who aspires to the rank of the artist actually appreciate what is meant by the designation "artist"? We might ask further, why does the average photographer call himself "artist"? But, perhaps, in doing so, we might be accused of

sarcasm. The photographer who arrogates this title to himself ought to be able to assure us that he has something of the make-up of the real artist. He ought to give up assurance of the faith that is within him and to substantiate it in his good works.

The possession of mere taste which meets the demand of his clientele does not qualify him for the function. Like the artist he must be able to differentiate the essential of art from the non-essential. He must see the subject in its entirety, study what to emphasize, what to suppress. He is not an artist simply because he understands management of the blinds in his studio, formal posing, adjustment of background, proper elevation of the camera. Possession of technical ability does not endow the photographer with artistic capacity, though indeed he must needs be an artist to appreciate what is effected by technical ability.

If there were only more true artists (for there are some real ones in our profession), artists who confer distinction, if the designation were not a mere pseudonym for the genuine, the photographic portrait profession would be more dignified, and the mountebanks would be soon relegated to their proper position. But a student devoted to his art, bringing to bear upon his work what he possesses of taste, feeling and judgment of the beautiful, will find his place with the best in the profession.

✽

Portraits—"Right About Face"

Portraits representing the model looking directly at the camera were "taboo" in the early practice of portrait art. We remember how the critic would fire broadcast his reproof when the beginner ventured to perpetrate such an offense against the professional dictum. The injunction, indeed, has become so deeply rooted that this "right about face" presentation in the portrait is looked at askance by many a portraitist who does not hesitate to violate with impunity rules of art, time-honored and respected.

Why the profession should promulgate

this absurd restriction is incomprehensible, when it is obvious that the painters employed it in some of the best work the art world is in possession of. And we may say also, that some of the most effective poses, by the photographer have the figure slightly turned from the direct line of the lens, while the face, and, of course, the eyes with it, are made to gaze directly at the operator.

We admit that not every variety of physiognomy permits of such an arrangement, but where the features are so adapted, it gives a feeling of repose and a vitality of expression, which endows the subject with human interest. The portrait challenges our admiration of it. It seems to ask us "What do you think of me?"

Titian, Raphael, Velasquez, Rembrandt—in fact, all the great painters, never hesitated to show the portrait looking directly at the spectator, but the unmerited scorn cast upon the presentation by professional photographers has made it almost universally neglected in practice of the art.

Just let us direct you to one great painting, and we are sure you will be converted from your persistency. "The LaDonna Velata" of the Pitti Gallery—the glorious work of Raphael, may be had in excellent half-tone reproduction. Study it for its effect, for the mysterious charm it has in holding your attention and you will then try making some of your portraits "right about face", gazing at the world about them, and taking interest in it. To be sure, such a pose demands artistic insight into what constitutes grace and beauty of expression, but do not let this dissuade you from the undertaking. Perhaps the difficulty encountered is the reason the injunction was promulgated.

Take particular care that the eyes are not spoiled by heavy shadows from the brows, or by secondary lights from reflectors, or any bright reflecting objects in the studio.

✽

Minister—In visiting the lunatic asylum, are you allowed to take the patients little presents?

Missionary—Oh, yes; everything except crossword puzzles.

Middle Atlantic States Convention, March 23 to 25, Benjamin Franklin Hotel, Philadelphia

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

February has passed on into the Annals of time, covered with glory equal to that of the first month of the year, as far as membership enrollment in the P. A. of A. is concerned. The gain over the corresponding period for last year has been most gratifying both in individual memberships and the advent of the "100% National" spirit which has taken hold of the Locals. We've got the ball rolling now, let's keep it going.

Perhaps the following will explain why so many photographers in towns a long ways from the Convention territory find membership a distinct asset. Clearwater, Florida, could hardly be called within "Convention territory" of recent years—still here is what D. W. Culp writes us:

"Photographers' Association of America,
Washington, D. C.

"Mr. S. R. Campbell.

"Dear Sir:

"To your letter dated February 24th I wish to say that you guess it right about being busy. And am glad to report the fact that it is on the rampage yet.

"You will find enclosed the amount of \$10.00, for which please act according to instructions on card. I wish to make a few requests regarding this order—that I be sent a new Association Emblem on metal and one for the window. It is impossible for me to swear to the fact that it has done me good, but I can vouch to the fact that it seems that the seal on the window causes a great many to stop and read and then after entering my studio they see the metal emblem and I notice quite a number read it, too. I feel and know that anyone who reads either of them this day and age leaves with an impression of which they may not speak, but the name of my studio stays with them for a reference if they are asked for a photographer. Now that

is just a little as to what these two items mean to me. Please forward to me any and all of such that I can use in my studio, also on my letter heads this coming year. They are appreciated and I want you to feel so.

"I am, yours truly,

"CULP STUDIO,
"Clearwater, Fla."

There is a sample of some of the letters we receive. It's safe to say, Mr. Culp's business is not so large he does not come in personal contact with his customers and hence has an opportunity to note the flitting glances which take in facts and establish a man's standing among his fellow-men. He certainly has the right idea—that of placing his membership plate where it will do him the most good, right before the eyes of his customers. Too many have them tucked off in private offices where, like dollars in a bank, they are a beauty to behold but no earthly good unless put into use.

But, after all, Clearwater, Fla., is not so remote. Our friend H. O. Thomas, of Port-of-Spain, Trinidad, has just come in with dues for his fifth consecutive year and wants to celebrate by taking advantage of everything we can send him. We hope to have another South American member before long, one from the west coast, but we won't say anything until the next steamer comes 'round the Horn.

✱

"'Rastus say Pahson Brown done kotch him in Farmer Smith's chicken coop."

"M-m, boy! Don' 'Rastus feel 'shamed?"

"Nossuh. De Pahson am de one feel 'shame. He kain't 'splain how come he done kotch 'Rastus dar."



Charles Aylett
Toronto, Ontario

From the Ontario Society of Photographers at Buffalo



Charles Aylett
Toronto, Ontario

From the Ontario Society of Photographers at Buffalo



Charles Aylett
Toronto, Ontario

From the Ontario Society of Photographers at Buffalo

The Best Kind of Newspaper Advertising for the Photographer

FRANK H. WILLIAMS

Recently the writer interviewed a considerable number of successful photographers on the question of newspaper advertising.

The photographers were asked whether or not they used newspaper publicity and if so what results they secured from it, what kind of copy they found most satisfactory and how much money they spent for such advertising.

Some very interesting answers were received to these questions and the most interesting of the answers received and the ones which will probably prove most valuable to other photographers were as follows:

Says that he spends less than one percent of total gross yearly income for newspaper advertising.—"It is my opinion," said a live-wire photographer, "that a judicious use of newspaper advertising is a splendid thing for the average photographer. Newspaper advertising keeps his name before the public and makes the folks realize that he is a live-wire and all this helps business.

"In my own newspaper advertising I always keep my advertising expenditures down to not over one percent of the total gross income of the studio and I spend this sum generally in advertising for special occasions—at graduation time of the year and at Christmas time.

"I have talked with a number of other photographers on this newspaper advertising proposition and I found that none of those I talked with spent more than two percent of their total gross annual income for newspaper advertising purposes, so I am inclined to feel that my figure is about right and that any photographer who spends more than two percent of his total gross annual income for advertising purposes is spending too much."

Says specific propositions in newspaper advertising get the best results.—"I've been a user of newspaper advertising space for a

considerable number of years," declared another progressive photographer, "and I've always contended that one of the troubles with this form of publicity is the fact that it is often hard for the photographer to trace definite results.

"The photographer knows, in a general way, of course, that it is a good thing for him to engage in newspaper publicity because it keeps his name before the public. But how can he tell that the advertising is paying for itself in the dollars and cents additional business that he secures from it?

"In my own studio I've found that it is often possible to trace results by advertising definite and specific propositions, rather than using advertising which is only of a general nature.

"For instance, I find that every time I make a definite proposition with a price appeal in my newspaper advertising regarding the number of photos that people can get for a certain specific price, I do some business on the proposition that I advertise. And in this way I am able to tell just what the advertising is doing for me and can tell whether or not it is paying for itself.

"Now all of the newspaper advertising I do is of the strictly definite type and it is my opinion that if more photographers would make their advertising specifically definite, too, they would find newspaper advertising paid them better returns."

Finds advertising in off seasons is profitable.—"Here in our studio," said a central states photographer, "we are always rushed to death at the holiday season of the year and in June when the graduations and weddings occur.

"So I never do any newspaper advertising at such times.

"Why should I spend money advertising for more business at such times of the year when the studio is doing all it can do anyway?

"I use newspaper advertising almost exclusively for the purpose of building up business in the off seasons of the year and I'm sure that I use more newspaper space at such times than the average photographers.

"As for the kind of copy that I use in the advertising—I see to it that every single bit of copy I use is distinctly personal to my own studio. I see to it that it is the sort of copy that wouldn't do just as well for some other studio by simply changing the signature. In other words, my newspaper advertising sells my own individual studio instead of selling photography as a whole.

"The things that I talk about in my advertising are the unique decorations in my studio, the kind of work that I am doing in the greatest quantities at the time of advertising—such as baby pictures, the manner in which we get such good results and things like that. All these things are more or less newsy and so they get the attention of folks and make a strong impression on them and serve very effectively in making our advertising pay."

Always sees to it that advertising appears on society pages.—"I pay a higher rate than most of the advertisers in our papers who use the same space that I do," said an Eastern photographer.

"The reason I pay a higher rate is that I always get a preferred position.

"The position I prefer above all others is on the society pages of the local papers. I figure that about seventy percent of my patronage originates among women and that the women read the society pages of the papers even if they read nothing else and that, for these reasons, it is worth the extra cost to get on the society pages.

"I figure that if I didn't pay the higher rate, my ad would be shoved in any old place—down at the bottom of the financial page or way off on the want ad page where no one could ever see it. And, of course, if the ad was buried where the right people wouldn't see it, the whole cost would be thrown away.



Features Full of Angles

Securing an artistic portrait with certain types of faces, without sacrificing the likeness and personality of the sitter, is a delicate problem that calls for

HYPERION

Diffusion Portrait Lens *f*4

This remarkable lens renders harsh lines and angles softly subdued and subtly rounded. No "flare," no "mushiness."

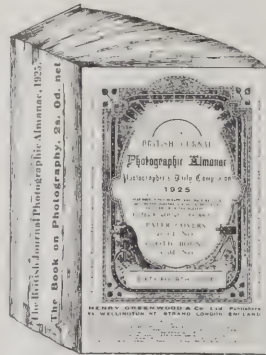
*Trying out a Gundlach lens costs nothing.
Ask your dealer, or write to*

GUNDLACH-MANHATTAN OPTICAL CO.

841 Clinton So.

Rochester, N. Y.

1925 British Journal Photographic Almanac



The biggest and most successful book on Photography. Packed with every kind of information.

All the latest methods; all the formulas; all the new goods from Europe. A fat, invaluable book, 816 pages of interesting reading matter and advertisements.

Get a copy NOW at your photo store, or write to George Murphy, Inc., 57 East Ninth Street, New York, who are sole distributors in the United States for Henry Greenwood & Co., Ltd., Publishers, London.

"As I see it, the average photographer who does any newspaper advertising at all uses small space as a general thing. So the matter of position is vitally important to him. And I'm inclined to believe that more photographers would find their newspaper advertising productive if they would come in on a higher rate and get their ads placed so that the women of the territory would see them and read them and be impressed by them."

Uses newspapers infrequently but uses big space when he does go into the papers.—

"The successful photographer generally finds that business comes to his studio without much urging on his part," declared another successful photographer. "The mere fact that the photographer is in business at an established location and that he turns out satisfactory work at a satisfactory price, is enough to create a fine lot of business for him in the general run of things.

"So I feel that it is only infrequently necessary for the photographer to use newspaper advertising space and that the times when he should use such space are when he wants to make a special drive for a certain kind of new business. For instance, if the photographer wants to increase his baby picture business, then it is a good thing to use newspaper advertising in his efforts to do so.

"I also feel that when newspaper space is used, it should be of sufficient size to make a good showing and let the public see that the studio is a big, thriving institution instead of a small place which can afford only the smallest of advertising space. We use newspaper advertising only infrequently, but when we do, we see to it that the space used is big enough to make a strong impression."

All of which, it is hoped, will offer worthwhile ideas and suggestions to other photographers.

The Practice of Indirect Sulphide Toning

Among the methods used for toning development papers, those which alter the color of the prints to red, brown or sepia, are most popular. A number of different methods claim to answer this purpose, such as the copper, uranium, mercury, selenium, and sulphide toning, the latter being preferable on account of the simplicity of working and the permanency of the results. As to the tone obtainable, however, it leaves something to be desired. Another common defect of the sulphide toning is a frequent degradation of the whites in the resulting picture. In order to obviate these faults and to render the method more certain, experts subjected the method to systematic tests. The results of these various experiments are epitomized as follows:

Paper. The resulting tone of the picture depends largely on the quality of the emulsion. It will be found that nearly all silver bromide emulsions give quite satisfactory results, while the finer grained chlorobromide emulsion very often yields an

unpleasant yellowish-brown color. It is quite possible, however, by experimenting a little, to adapt the method to the paper and thus obtain serviceable tones.

Development. The choice of the developer is of no importance, no matter which of the usual developers, such as metol-hydroquinone, rodinal, or amidol, is used. Important factors, however, are correct exposure and complete development. By the developing process all the silver haloids that have been acted upon must be converted into metallic silver, or the film of deposit will be too thin, and instead of the warm brown tones, ugly yellow colors will invariably follow. G. Underberg in *La Revue Française de Photographie* (*98) recommends as a developing agent amidol alone or acidified, with the addition of lactic acid for its preservation. The advantage of this developer is that it indicates automatically when the developing process is finished; that is, the action stops entirely, and there is little likelihood of over-development. "The whites



Whistler

An expressive example

of the genuinely distinctive in photo papers is HALOID ATLAS. The surface is unique. Nothing quite like it for portraits of refinement and of culture. It is a paper that says "Quality" and commands a higher price.

HALOID ATLAS for better, more profitable portraits.

The HALOID Company, Rochester, N. Y.



NEW YORK OFFICE
225 Fifth Ave.

CHICAGO OFFICE
68 W. Washington St.

BOSTON OFFICE, 101 Tremont St. at Bromfield
San Francisco Agent A. H. MUHL, 143 Second Street
Los Angeles Agent A. H. MUHL, 643 S. Olive Street

of the picture will not be degraded, unless you leave the prints in the developer too long.

Fixing. As stated by A. and L. Lumière and A. Seyewitz (in *Photo Revue*, 1924 * 7) the staining of the whites very often is due to an inadequate treatment of the prints during the fixation. They will remain untinged if not more than six 5x7 prints are fixed in a liter of a 20% solution of sodium hyposulphite. This yellow tinge of the whites, caused by a worn-out fixing bath, however, is not to be mistaken for another defect often occurring in sulphide toning, which is a slight yellow fog covering the whole surface of the picture. This fog can be removed, however, by immersing the prints in the following solution:

Stock Solution

Potassium Iodide	10 grammes
Iodine	1 "
Water to	100 ccm

For use, dilute 2 ccm of the above solu-

tion with 98 ccm of water. This solution imparts a blue color to the print which will disappear during the subsequent fixing process. In the fixing bath the print must remain for at least five minutes in order to remove every trace of the iodide of silver.

Washing and drying. After fixing, wash thoroughly. This is necessary in order to stop entirely the action upon the silver haloids, otherwise the image will be considerably weakened. As to the drying of the prints, tests made in the Kodak Laboratory prove that the drying between the two operations of fixing and toning is very often the cause of these unpleasant yellow colors in the picture, and that even a further soaking



of the dried prints before toning will not improve the resulting tone.

Bleaching. Underberg experimented with the following bleaching and sulphide baths:

A

Water	70 ccm
Potassium Ferricyanide	15 "
(15% solution)	
Ammonium Bromide	15 "
(10% solution)	

B

Potassium Ferricyanide	8 ccm
(10% solution)	
Potassium Bromide	8 "
(10% solution)	
Ammonia	2-3 "
Water to	100 "

C

Potassium Ferricyanide	10 ccm
(10% solution)	
Potassium Bromide	10 "
(10% solution)	
Water	80 "

D

Before the bleaching process, application of a 1% solution of potassium monosulphide, or of sulphide of sodium must be made, following it, the bleacher C.

After being treated in one of these bleachers, the prints are placed in one of the following redeveloping baths of sodium sulphide:

1. Sodium Sulphide	10 ccm
(10% solution)	
Potassium Bromide	3 "
(10% solution)	
Water to	100 "

2. Sodium Sulphide	5 ccm
(10% solution)	
Potassium Iodide	2 "
(10% solution)	
Water to	100 "
3. Saturated solution of Barium Sulphide. (Suggested by R. Namias)	100 ccm
4. Saturated solution of Barium Sulphide	100 ccm
Potassium Iodide (10% solution)	1 "
(From the Wellington Handbook)	

In these baths the toning action takes place very rapidly. It has been found that the sulphide percentage is of no noticeable influence upon the time required for the toning. Baths 3 and 4, of course, are exceptions on account of their concentration, which had to be made that strong as these chemicals are but slightly soluble in water.

In comparing these various baths with each other, it has been found that they all yield about the same results. Bath 1 yields somewhat warmer tones than the rest. Baths 2 and 3 act nearly the same; perhaps giving a little more ruddy colors. Bath 4 imparts a brick-red tone to the print. Bleacher B produces red shades. The modification under D, very beautiful brown tones.

You may with advantage make up the above noted sulphide solutions from concentrated stock solutions.

The weakening factor of the sulphide baths has to be taken into account. Two molecules of silver are necessary to form only one molecule of silver sulphide. The covering power of the film, therefore, is strongly reduced, hence the necessity of a completed development. Dr. Strauss recommends the application of Schlippe's salt in order to increase the color producing substances. This salt (sulphantimoniate of soda) also influences the change of the color of the toned print by combining some other toning substance with this treatment. The full particulars as to this operation are given

(Continued on page 336)

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

Programme

EIGHTH ANNUAL CONVENTION

of the

Photographers Association of the Middle Atlantic States

BENJAMIN FRANKLIN HOTEL

PHILADELPHIA

MARCH 23, 24, 25, 1925

Monday, March 23rd


- 9.00 A. M. Opening exhibition, showing the work done by members of the M. A. S. and Loan exhibits of leading photographers of America.
- 10.00 Opening session. Address of welcome by Mayor W. Freeland Kendrick, Philadelphia.
- 10.30-11.30 Introducing past presidents and recognizing visiting officers; appointment of committees.
- 11.30-12.15 Commercial Section. Demonstrations in charge of James W. Scott.
- 12.30 P. M. Get-together luncheon in Main Dining Room, Benjamin Franklin Hotel.
- 2.00-2.45 Walter Scott Shinn.
- 3.00-4.30 Demonstration in Carbro and Carbon Printing. H. E. Jeltsch.
- 8.00 Lecture and demonstration on the use of the figure in pictorial photography. George Maillard Kessler.
- 9.30-12.00 Informal dance in Main Ball Room.

Tuesday, March 24th

- 9.00-9.45 A. M. Study of exhibits.
- 9.45-10.45 Twenty minute talks by Richard T. Dooner, Elias Goldensky and Will H. Towles.
- 10.45-11.15 "State your business troubles." George W. Harris.
- 11.30-12.15 Reception room ethics. Mrs. Helen G. Stage.
- 12.30 P. M. Ladies' luncheon in Poor Richard's Room.
- 2.00-3.00 Commercial Demonstration in charge of Harry W. Grafton.
- 3.10-4.00 Talk on business ethics. John I. Hoffman, Secretary Pittsburgh Chamber of Commerce.
- 4.15 Visit to Academy of Fine Arts. Special exhibit arranged for the M. A. S. Convention.
- 8.00 Theatre party.

Wednesday, March 25th

- 9.00-9.45 A. M. Reviewing exhibits.
- 9.45-10.30 Business section. Election officers. Selection next place of meeting. Reports of committees.
- 10.30-11.30 "Photography and Photographers and the Public Opinion." Miss Virginia D. Whitaker.
- 11.35-12.15 Pirie MacDonald.
- 12.30 P. M. Men's Bicker Session in Coffee Room.
- 2.00-3.00 An instructive talk on profitably conducting a photo finishing business. T. R. Phillips, Secretary Photo Finishers of America.
- 3.00-3.30 A pertinent talk on co-operative advertising. A. O. Clement, Secretary North Carolina Photographers Society.
- 3.30-4.15 "The Photographic Mind." Jacques Romano, Psychologist.
- 4.15 Home portraiture. W. O. Breckon.
- 7.00 Banquet. Mayor Kendrick, Pirie MacDonald, Jacques Romano. Dancing until midnight.



BAUSCH & LOMB
PROTAR VIIa
f6.3—f7.7

A Convertible Lens of High Correction

*Speed of No. 17 lens—f7.0
 Combined E. F.—11 7-8 inches
 E. F. of Component Lenses
 Front Lens, 23 1-4 in.
 Back Lens, 18 7-8 in.
 Size of plate covered with full aperture, 8 x 10 in.
 Price of lens, barrel and Iris Diaphragm, \$187.50
 Price of lens with Compound Shutter but without barrel, \$222.50
 Price of Lens with Volute Shutter but without barrel, \$214.50
 Other sizes range in price from \$60.00 to \$683.00*

SERIES VIIa Protars are well adapted for all kinds of instantaneous work. They are composed of two separate lenses, either component of which may be used alone. The series includes twenty-four sizes of lenses, giving a variation in focal lengths from 4¼ in. to 39¼ in. The sizes of the plates covered vary from 3¼ x 3¼ to 12 x 16 inches. A Protar VIIa, the component lenses of which have equal foci, will have a speed of f6.3. If, however, two components of unequal foci are combined, the resulting speed will be either f7.0 or f7.7. Let us explain more about this highly corrected Convertible Lens.

Bausch & Lomb Optical Co.
 643 St. Paul Street, Rochester, N. Y.
 New York Chicago Boston London
 San Francisco Washington Frankfurt

by Dr. Strauss in the July issue of this magazine.

Combined toning. The prints bleached and toned as indicated above, may be submitted to a second toning by use of the following formula:

Sulphide of Carbamide... 12 grammes
 Auric Chloride (1:100)... 15 ccm
 Water 100 "

By applying this toning bath to a bromide print that has been toned brown in the sulphide toner, the color can be changed through a series of warm browns to red chalk. The sulphide of carbamide in the gold toning bath may be substituted as well by thiosinamin ammonium sulphocyanide, or ammonium thiosulphate.

Summary. In order to obtain satisfactory results with the sulphide toning, you must direct your attention to four important points:

1. Correct development.
2. Fixing bath fresh and the same bath not to be used for too many prints. Thorough washing to follow.
3. No drying between the operations.
4. The sulphide solution must be prepared for use from concentrated stock solutions.

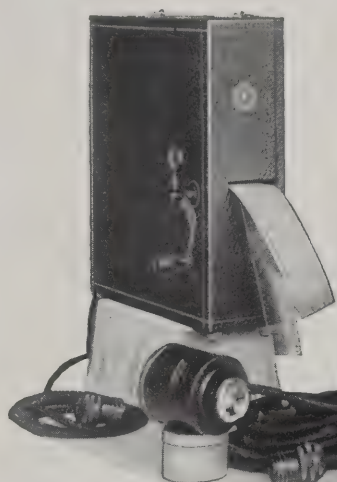
Das Atelier des Photographen.

✽

Tribute to Walter H. Crail

"First in the hearts of his countrymen" is higher tribute to a man than—"First in war" or "First in peace." To be so enshrined in the memory of those who knew and loved Walter H. Crail, a noted newspaper photographer, is something akin to immortality. This was the conviction of all who heard the loving tribute paid to his memory at the Memorial Services held on Sunday, March 8, at the Benjamin Franklin Hotel, Philadelphia. His friends, relatives, and former companions in journalism assembled there to give expression to their affection and appreciation and to recall all

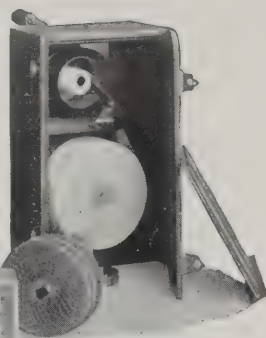
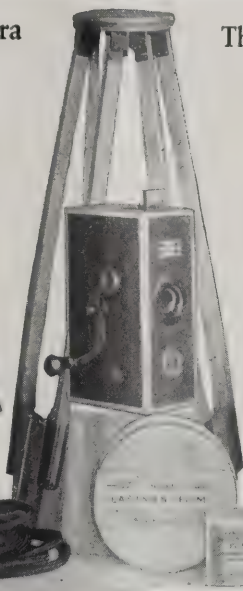
THE PERSONAL Movie Camera for Home Life Records



The new Wonder Movie Camera for the Studio and Home Portraiture.

Uses Standard Film.

Price, \$37.00



PHOTOGRAPHERS: Write for agents' terms and how you can increase your profits with this equipment.

THE VICAM PHOTO APPLIANCE CORPORATION

1224 Belmont Avenue

Philadelphia, Pa.

his delightful personality and endearing traits of character; to offer their tribute at the shrine he had made in their "heart of heart." Walter H. Crail was a staunch friend, a delightfully ingenuous companion, one of Nature's noblemen, or, as Director Butler succinctly expressed it, "A medal of honor man"—one who treated a waif and a nobleman with the same happy democratic cordiality. He did his work with a smile on his countenance.

Addresses were made and broadcast by many prominent men—of various professions—which signified how much they all felt for the friend who had left the ranks for a higher call.

Richard J. Beamish, chairman of the Walter H. Crail Memorial Committee, who presided, read the roll of newspaper reporters and photographers who had recently died. He suggested that the day set aside each year as a memorial to Walter Crail be made into a day of recollection for all the other newspapermen who had died within the year.

Our Last Chance to inform you of the Convention of the Middle Atlantic States

Our Annual Convention is only a short time off. You are going to be with us—we are counting on you—and have made arrangements to entertain you personally.

We have one of the most complete programs ever offered for your instruction, and entertainment. The management of the Benjamin Franklin Hotel at Philadelphia has gone out of its way to make things comfortable for you March 23, 24 and 25. If you cannot stay the three days—come along for one day—you will never regret it.

There never has been a Convention quite like the one we are going to have with a continuous spirit of good fellowship, and a fine program.

Open your appointment book NOW, and set aside the dates, Monday, Tuesday, and Wednesday, March 23rd, 24th, and 25th.

J. J. FLAHERTY, *Secretary.*

Please mention "Bulletin of Photography" when Corresponding with Advertisers

The Virginia

A NEW COLLINS HORIZONTAL FOLDER THAT
IS FAVORED THIS SEASON



MADE IN TWO COLORS—CLOUD GRAY AND CLOUD BROWN

THIS new Collins horizontal slip-in is equally suitable for groups, views, weddings and portraiture. The popular Cloud-Tone stock is here used to the very best advantage. The colors blend perfectly and the strong, simple, embossed border makes the card one of unusual beauty.

The leather-like surface of the folder, accentuated by a chaste design, will give the Virginia a wide appeal. Photographers who formerly used the Ardsley and Verdia will find this new folder a decided improvement in finish and durability.

Sizes and Prices of the Virginia—50 in a Box

Order No.	Folded Size	Opening	For Photo	Per 100
46-S	8 $\frac{3}{4}$ x 7 $\frac{1}{4}$	3 $\frac{3}{4}$ x 5 $\frac{5}{8}$	4 x 6	\$ 7.75
57-S	8 x 9 $\frac{1}{2}$	4 $\frac{1}{2}$ x 6 $\frac{1}{2}$	5 x 7	9.75
68-S	9 $\frac{1}{4}$ x 12	6 x 8	6 $\frac{1}{2}$ x 8 $\frac{1}{2}$	13.50
80-S	11 x 12 $\frac{1}{2}$	7 $\frac{1}{4}$ x 9 $\frac{1}{4}$	8 x 10	14.75

SPECIAL SAMPLE OFFER: For 50 cents in stamps or money order we will send you your own selection of any ten numbers listed in the Spring Supplement. No Free Sample Sets will be distributed this Spring. The special 50 cent Sample Offer will better enable photographers to choose just the styles, sizes and colors that meet their needs.

*The new Spring Mountings are on the shelves of every Collins
Photographic Dealer, ready for prompt shipment to you*

A. M. COLLINS MFG. COMPANY, PHILADELPHIA, PA.
226-240 Columbia Avenue

Each face a portrait— **with a Cirkut**

IN a group photograph made with a Cirkut camera, each individual shows clearly. Such a picture sells to more persons than would a picture in which the faces of many were distorted.

But group pictures are not the only kind which a Cirkut does well. Panoramic views of real estate developments, sky lines, dock facilities, lumber operations and many other subjects where an extended territory must be shown are easy for a Cirkut.

Get equipped for this lucrative work. Write us for "*Profitable Pictures with a Cirkut*," then see the outfit at your stockhouse.

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

"Heliolette" Background Films

Per set (6 piece) 3¼x5½ (Postcard) . .	\$1.00
Per set (6 piece) 4 x 6	1.50
Per set (6 piece) 5 x 7	2.00
Per set (6 piece) 8 x 10	3.00

Proof Assortment, 12 pieces (all sizes) \$2.50
INCLUDING ILLUSTRATED DESIGN SHEET
WITH OVER 100 ILLUSTRATIONS

FRED. OESER

10 Van Cleave Ave. :: Clifton, New Jersey

Send Money Order or Check

WRITE

for lists of Platinotype, Palladiotype and Satista Papers, and for Enlargements and Contact Prints on Bromide and Chloride Papers, Finishing, etc.

WILLIS & CLEMENTS, Inc.

604 ARCH STREET
PHILADELPHIA, PA.

EMIL PINKAU & Co.

AKTIENGESellschaft

LEIPZIG (Germany)

Leading and oldest established factory
for Picture Post Cards supplies

VIEW POST CARDS

in Collotype, Colored Collotype, Photo-
gravure, Photochrome, Photocolor,
Bromide, and all other styles.



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

Our Legal Department

Dear Sir:—I am planning to sell my studio soon, and I understand that, unless I protect myself, I can be held responsible for bills made by my successor. The studio will keep its present name, since the business was built around or on it. Will you please tell me just how to advertise the sale so that I will not be in danger?—J. B.

Dear Sir:—In answer to yours of the third instant addressed to me, care of BULLETIN OF PHOTOGRAPHY, when the sale of your studio is complete (I mean when you have actually turned the business over to the buyer, not necessarily when all the payments have been made) you should address a letter to every concern with which you have been doing regular business in the way of buying supplies or incurring other liabilities giving notice that you have sold the studio, and giving the name of your successor. You should also advertise in the local papers, possibly once a week for three weeks to the same effect. This will protect you against any obligations incurred by your successor.—E. J. B.

✱

Dear Sir:

Can you give me the merits of a copyright? The case in mind is who is liable, to what extent and how handled. A photograph is taken, immediately copyrighted and used as a photograph post card of local interest for exclusive selling. The subject represents a condition that could not be had exactly the same again. Several stores are selling colored reproductions of this photograph. One store has printed on it "Published by _____" and the others no name appearing. Telephone poles and sign boards have been touched out to improve the copy. The cards still show marks where the original title with copyright notice have been touched out.

This is a case of a deliberate steal and one which I propose to prosecute if there is

any way possible. The printer does not appear on the card. Is each store separately liable and to what extent and what evidence must be produced?

The copyright was done to prevent the repetition of this very thing. When I make a photograph I make the best that can be made. Some post card publishing firm evidently needs to be put on the mat and no doubt other photographers find the same cusses at large. Too cheap to pay a photographer to take photographs for them.—B. N.

Dear Sir:

Yours of the 28th ultimo, addressed to me care of BULLETIN OF PHOTOGRAPHY, has been referred to me here. While I cannot within the limits of this letter give you a comprehensive digest of copyright law, I will say that in a nutshell a photograph which is copyrighted and which is made to bear the copyright notice cannot be reproduced by any one else without making the infringer liable for damages which are based upon the number of copies circulating. If the photograph, however, is of a thing which anyone else might photograph in the same way, you must, of course, be very sure that the photograph which is being published by such persons is yours. Every store or person who circulated infringements upon such a copyright would be liable to the owner of the copyright for damages.—E. J. B.



New York Division, P. F. A.

At the annual convention of the New York Division, Photo Finishers' Association of America, held in Utica, N. Y., on February 28, A. J. Cunningham, Utica, was elected president; W. H. Hilsinger, Cohoes, vice-president, and Harry D. Carhart, Rochester, secretary-treasurer.

The purpose of the association is to improve the work of photo finishers to such a degree that customers may be assured of perfect results from all their films.

A meeting was arranged to be held March 3d, at Moser's studio, 27 Clinton Avenue North, at which time plans for 1925 will be discussed. Two national officers of the Photo Finishers' Association of America addressed the meeting. They are Paul Burgess, of Waterloo, Ia., president, and H. S. Kidell, of Chicago, vice-president.



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

**ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK
WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES**

Write for price list No. 8.

*Consult Blue List No. 2 on Specialty Work for your
Amateur Trade.*

BLUM'S PHOTO ART SHOP, Inc.

1021 North Wells Street

CHICAGO

HAMMER PLATES

coated on clear, transparent
glass and rich in silver of the
finest grade, hold the record
of efficiency the world over.



*Hammer's Booklet, 10th edition,
sent on request.*

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street

ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

Please mention "Bulletin of Photography" when Corresponding with Advertisers

NEW LOW PRICES STONEWARE TANKS



Each tank is well-glazed and thoroughly vitrified, making for durability and permanence.

Superior quality, including acid alkali, corrosive and moisture proof qualities, unconditionally guaranteed by the oldest and largest manufacturers of Chemical Stoneware in the country.

Write for new descriptive bulletin and ask us to tell you the name of our nearest dealer

The U. S. STONEWARE CO.

Annadale Road

Akron, Ohio

New York Office: 48 Church St.

AS WE HEARD IT

A. L. Noble is re-opening his studio in Waterford, Wis.

A. L. Welborn has opened a studio in Paragould, Ark.

Albert K. Molendyk has opened a studio on Dolores street, Carmel, Cal.

H. A. Martin, of Kearney, has leased the Bales Photo Studio at Franklin, Nebr.

F. M. Mosing, of Nerstrand, Minn., has purchased the Johnson Studio, in Kenyon, Minn.

Geo. E. Blackford, photographer of Sibley, has bought a photograph studio at Carroll, Iowa.

M. K. Murakani, formerly of Seattle, Wash., has opened a studio at 212 West Sixth street, San Pedro, Cal.

Mr. and Mrs. L. A. Shugart, of Dallas, Texas, have moved to Anson, Texas, and opened a studio in the Randel building.

W. A. Bradley and son, Robert Bradley, of Wellington, Kans., will open a studio in the new telephone building on West Main street, Barnsdall, Okla.

Melbert Franzlau, of St. Louis, Mo., is moving to Crawfordsville, Ind., where he will engage in the photographic business with his father, William Franzlau.

A. E. Wood, formerly with the Angvire Studio, has purchased the Dorian Photographic Art Studio, Seattle, Wash., and will operate it under the same name.

The Oliver Showalter Studio, Wabash, Ind., has been purchased by P. C. Staples, who has been operating the concern on a lease during Mr. Showalter's absence in Florida for the past two years.

Mr. and Mrs. J. F. Short sold their studio, which they operated for the past twenty-eight years, in California, Mo., to Neil L. Newton. Mr. Newton has been connected with the Short studio for several years.

The Franken & Ehlers Studio at Norborne will be discontinued. The fixtures and equipment will be combined with the Carrollton Studio and the business will be continued in Carrollton, Mo. The change was made in order that the increase in the volume of business might be handled more efficiently.

Work on the construction of the first addition to the A. W. Kuether photo studio, 1129 North Eighth street, Sheboygan, Wis., preparatory to a complete new building, which will cost \$30,000 when complete, has been started. This work will be completed some time in June, according to present plans, and late in the summer or early fall the contractors will continue on the new structure, tearing down the present studio. Mr. Kuether will carry on his business continuously during the construction period.

HIGGINS'

PHOTO MOUNTER PASTE



THE professional or amateur photographer who requires a pure-white, smooth-spreading paste always asks for HIGGINS' Photo Mounter.

This adhesive dries very quickly and positively will not warp, strike through, nor discolor the finest paper.

HIGGINS' Photo Mounter is unexcelled for all kinds of mounting work, from scrap pictures to the highest grade photographs and engravings.

CHAS. M. HIGGINS & CO.

271 Ninth Street, Brooklyn, N. Y.

CHICAGO LONDON

TO EVERY PHOTOGRAPHER

WE WANT THREE PICTURES FROM YOU

FOR THE

Middle Atlantic States Convention

TO BE HELD

March 23, 24 and 25

This meeting is going over big. Send the prints,
without frames, to:

PICTURE EXHIBIT

Care of DAVID B. EDMONSTON

BENJAMIN FRANKLIN HOTEL, PHILADELPHIA, PA.

Do not miss this opportunity to get constructive criticism on your work, and a certificate showing the rating it receives.

Get busy, right now. Prints must be received on or before March 18, to insure being displayed.

I promise to personally supervise the unpacking, hanging and returning of your prints.

THIS IS GOING TO BE ONE OF THE BEST CONVENTIONS EVER HELD

With your help it will eclipse all previous meetings. Please write at once and tell me that you will send three prints, and will try and be there to see them on display.

DAVID B. EDMONSTON

Vice-President

Photographers' Association of the Middle Atlantic States

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By **ALFRED B. HITCHINS**

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation.
It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

Color of Prints

Many factors influence the color of silver and gold precipitates, so that it is difficult to determine definitely the peculiar nature of the deposit formed in the process of toning the silver image constituting the photographic print; the manipulations to which it is subjected, moreover, are physical as well as chemical. The thinness of the film would not present any particular difficulty if one wished merely to know qualitatively its nature, but the print becomes so modified by the action of light and undergoes such various changes from the solutions that it is merely a conjecture what the combinations are.

It is well known that almost any variety of tone or color, more properly speaking, may be given to the print. What is the nature of these combinations, the probable nature, let us rather say? In the first place, color may be influenced by the physical character of the deposit, according as the film is very tenuous or of comparative thickness.

Faraday, more than fifty years ago, made some interesting experiments on the optical qualities of exceedingly thin films of the metals. The metals were reduced to a theoretical one-layer molecular structure; practically, they were made transparent to light, and in this state they presented optical effects showing peculiar colors. It might, therefore, be possible to also explain the

colors formed by deposits of gold platinum, etc., upon the silver image.

This would be physical explanation, but it is generally admitted that the color is due to chemical action. The photographic image is hypothetically thought to be either a subchloride of silver or metallic silver in a very fine state of division, or a combination of the two. The tone of the image also appears different, according as it is viewed by direct or by transmitted light. Chemical action exercises a great influence upon the generation of the tones.

Those produced by exposing bromide and chloride of silver films to light for a short time only, and coloring the image by subsequent action of developer, invariably have a greater tendency to grayish or black tones than those which by prolonged exposure are printed out.

Chloride of silver gelatine and collodion papers, when long exposed and slightly developed, have inclination to red tones, on account of association with the organic matter. When we make a photographic print by exposure of a pure chloride of silver and place it in hypo, a very perceptible and characteristic color is produced, which the photographer has called the foxy tone, the more intense the more the organic matter presents. And old hypo bath containing silver and some gold changes the tone of the print, the yellow or

brown color becoming much deeper. Traces of silver sulphide are here probably formed, for the older the bath the more rapid the action, because the double salts contained in old solutions are more inclined to be resolved into sulphur combinations than in fresh-made hypo solutions.

The tones of the reduced silver, provided all free silver is away, vary in the fixing bath, whether the image has been reduced by direct printing or by development. In the latter case the color scale is simpler, varying from yellowish red at the beginning to a deep black.

The toning chemical process is explained by claiming that the silver image forming the deposit is transformed at the expense of the chloride of the gold chloride into the original, metallic gold being separated and deposited upon the silver electro chemically. According to the length of time the proof is subjected to the action of the gold bath, its concentration and its temperature, the more perfect will be the transmutation and the better the tone of the print.

The acid or neutral reaction of the gold bath is also important in the determination of tone.

We use neutral and slightly alkaline toning baths. Alkaline baths are more rapid and may be used immediately after preparation, but the tones are not so pleasing, being bluish black, without warmth.

Phosphoric, boric and other acids are used and also sodium acetate. When this latter is used we have formed sodium aurous chloride. Neutral gold baths can be produced by the long-continued action of carbonates but slightly soluble, like carbonate of lime. The double salt of hypo and gold is sometimes used when there is free silver present. Sulpho-cyanides and gold are also used.

Every printer knows of the variety of tones possible by various combinations, but to get to the rationale of the operations is a task the chemist is hardly in a position to give a positive opinion.

❀

Progressive Photographers of Cleveland

The Progressive Photographers of Cleveland held their March meeting on the evening of the fourth. After a short business session, George Edmondson gave a very interesting talk on "composition and lighting," starting out with a number of slides from portraits painted by the old masters, following with Daguerreotypes, and coming down to more recent work from his own studio. He closed the lecture with a demonstration of the effects of lighting, using only a 400-watt lamp and a small hand lamp. The meeting was well attended and the talk was much appreciated.

❀

She (pouting)—You don't tell me you love me half as much as you did before we were married.

He—Well, if I did tell you I loved you half as much you wouldn't be pleased.

INKS for BROMOILS

Made in BLACK, BROWN and BLUE

Endorsed by famous Bromoil Makers in America

2-oz. cans, black, \$1.00; brown or blue, \$1.25—post free

CROWE PRINTING INK CO., 724 N. Third St., Phila.

BACO PHOTOGRAPHIC DYES

For Photographic Operations

PACKED IN 2-OZ. TINS—SENT PARCEL POST

Write for Price List

BACHMEIER & COMPANY, Inc.

Department 10. 441 W. 37th ST., NEW YORK CITY

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN

BURNET'S ESSAYS ON ART

The standard Art Book of the world. A reprint—better than the original edition.

\$2.00; Postage, 15 cents.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTE X

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

Dagor f6.8

Descriptive literature upon request

C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.
(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products
75 Fifth Avenue - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.
New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

Chicago Portrait Photographers' Association

On March 2nd, the Chicago Portrait Photographers' Association held its monthly meeting in the new club hall at the North Western University, Lake and Dearborn Streets, which was a remarkable success.

They invited the Commercial Portrait Photographers' Association of Chicago as their guests for the evening. Excellent demonstrations were had with the Johnson Ventlite and the Twin Arc Light. Mr. Harry Wills, of the Eastman Kodak Company, gave the demonstration with the assistance of Mr. Arnold. Mr. Wills showed how easy it was to take the wrinkles out of the coat sleeves when photographing a man and also how to diffuse the background with a veil. These two things appealed to all those present very highly.

The attendance at this meeting numbered over five hundred people.

The Chicago Portrait Photographers' Association has signed a contract with the Illinois State Medical Society, who is going to have a Baby Congress and Health Exposition, and have set aside Baby Week as May 2 to May 9. The Chicago Portrait Photographers' Association is going to make the pictures for the applications to enter into this Baby Congress.

This Baby Congress and Health Exposition is to be the greatest of its kind, and it is being sponsored and supervised by the Illinois State Medical Society, conducted on a "not for profit plan." Their idea is to furnish the public dependable information and guidance in all matters relating to the health, comfort, physical betterment, and safety of the people.

John Lavecchia, President of the Chicago Portrait Photographers' Association; August Heineemann, the Vice-President, and Andy Huerter, Secretary, are working hard to get this Baby Congress over, and the Chicago Photographers' Association deserves a tremendous amount of credit, with the money they are going to spend in the advertising of this Baby Congress.

The Chicago Portrait Photographers' Association is going to give for a first prize \$500.00 cash for the most perfect baby. Babies of six months to six years can enter into this contest. The Illinois State Medical Society expects to handle not less than 25,000 to 35,000 babies, as all arrangements are being made to take care of that number. There will be full page advertising taken in all the Chicago newspapers.

The Chairmen of the Illinois State Medical Society are going to get behind the Medical examination as they expect to have several thousand doctors and nurses from different parts of the State of Illinois to take an interest in this Baby Congress and Health Exposition, which is something that has never been held in any part of the United States, and especially where so many physicians will take part and do the examining of children free, giving the parents such medical advice as is necessary.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 920

Wednesday, March 25, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	355
Buying Habit	356
Concentration—A Factor in Portraiture	357
Illustrations by Hunter's Studio	359-360
Association News	361
Psychology in the Studio (John R. Brinkley)	362
More Profit Needed	365
Photo Dealer's Credit and Collection Problems—III } (J. K. Novins)	366
How Far Do Patrons Come? (Frank Farrington)	368
Selling Your Employees	370
What a Carelessly Signed Trade Acceptance Can Do } (Elton J. Buckley)	372
As We Heard It	378

Editorial Notes

The importance of aerial photography was made abundantly manifest by its service in the Great War, but it has been found of equal value, if not more so in the service of peace. It is the turning of the sword into pruning hooks and plowshares. New and unexpected applications of the aerial photography are being demonstrated every day, but we would hardly think that it would be cited as evidence in cases of equity.

Recently an Eastern insurance company refused to take the word of a Los Angeles manufacturer regarding the number of fire hydrants located in proximity to his property, and a perplexing situation arose. An aerial photograph, however, turned the trick and the dispute was consequently adjusted to the manufacturer's advantage.

Big oil producing and refining companies are among the best customers of the aerial cameraman and they find his pictures of value in aiding the study of blueprints, in supplementing detailed reports of development activities, and last but by no means least, in keeping tab upon the tankage facilities of rival concerns. Real estate subdividers long ago learned that an aerial photo of their land from a suitable elevation is often an exceedingly effective sales argument.

Flying, while a very serious business to the commercial aerial photographer, inasmuch as it entails much hard work, some risk and occasionally a near "scraping acquaintance" with some of our more prominent industrial roofs, has its enjoyable features. The cameraman learns the city and its contour with an exactness of detail impossible of attainment by his professional brother working on the ground. He spends much of his time literally in the open spaces high above the busy thousands in the offices, stores and streets of a great city and gets from his daily toil exhilaration and thrill denied to the average individual.

✽

Speak of one of the great national parks, and ten to one somebody will begin to bemoan the lack of fine scenery in the vicinity of the home town, and enlarge upon

how delightfully restful and elevating it is to hike or motor amid lofty mountains, deep valleys and wooded hills and gaze upon mighty waterfalls.

It is probable that less than three in a thousand would really enjoy roughing it amid crags, canyons and cataracts. They wouldn't have time to "do" distant and majestic parks anyway, besides, the discomforts to their coddled selves of hiking and camping would spoil the whole tour. Anyone who is suffering so much for atmosphere and views should start with something easy and work up to enjoying the sublimities of Yellowstone by easy stages.

The great bulk of people really have no idea of the many scenic attractions close at hand to be had in an afternoon and evening for a few gallons of gas. We have seen scores of motors parked about a movie theatre on a hot night, when the people might have had the invigorating air of the hills instead.

We wish in this connection to call attention to something in motion right now in Chicago. Nature lovers are going out in parts of the state of Illinois with their cameras and sending large photographs of places of historic interest and scenic beauty to the rooms of the Chicago Historical Society. There is extensive scenery available, much of which is surprising even to people of that state. Those who have thought of it as a prairie state will be unprepared to find features of rugged landscape.

Aside from the recreational suggestion of the exhibition, there are educational features of importance.

A thought involved in this exhibition, which is to be permanent, is, among other things, one of securing state or federal supervision of places of beauty for parks and playgrounds.

*

At every turn we find that we are relying more and more on the camera for facts.

For example: Some person wants a loan on property. He applies to an investment concern for funds. The company sends out

an inspector to write up a description of the property.

Heretofore, the company's capital has, in a way, been at the mercy of the inspector's gift of expression. Perhaps he cannot command the language to fully inform the office force a thousand miles away. They will never see the property offered in security for the loan. Now, the inspector takes a camera along in making up his data and adds prints to his report. By means of these, facts are discernable to experts, perhaps unseen or undervalued by the busy inspector.

*

Did it ever occur to you that two of the products that are outstanding successes in tremendous sales development due to advertising, are almost always advertised on merit rather than on price?—Automobiles and cigarettes.

*

Buying Habit

We read somewhere that a well-known advertising man once said, "If you want perfect peace and quiet, go into the shop of the man who does not advertise." Another said, "The best time to advertise is when the public is ready to buy."

The first quotation may explain why many of our studios are so morgue-like in their atmosphere and perhaps also why many others, on the other hand, are prospering with the hum of modern activity. The latter assertion may at first seem irrelevant to the former, the difference between the two statements, however, being that one supports advertising as a force while the other involves a time element to be considered after the virtue of advertising is admitted.

If the time to advertise is when the public is ready to buy, just what period of the year is most propitious for the photographer? Christmas immediately comes to our minds, for the holiday season always brings with it its usual rush of business. Then we are reminded of the June-time season of weddings and graduation exercises and, per-

haps, Easter-time or Mother's Day. But the public does not have to be urged, beyond the degree of a reminder or two, to buy photographs at these times of the year because the photograph idea is prompted by a buying habit.

Habit is responsible for an enormous amount of our buying—we dare say the greater portion of it. However, we cannot be too dependent upon the buying habit in photography, for although it is possible, it is hardly expedient. Some of our photographers whose studios are quiet during a portion of the year, are often inclined to complain that their professions are seasonal at their best. This is not as it should be, but unfortunately to a certain number it is necessarily so.

Years ago the automobile business was as

seasonal as photography is now, because the public was not educated to driving during the winter months. When the first cold wave came blowing in from the north, the old bus was hibernated to the garage for the rest of the winter. Today the situation is entirely changed; the automobile is not influenced by the barometer.

The public is ready to buy photographs at any time that it is ready to play upon its heart-strings of sentiment. If the photographer can show or suggest in his advertising what a photograph of a mother, a father, a son or a daughter can mean to the reader in years to come, he will be successful in getting the camera-shy into his studio. As soon as photographers, as a whole, educate the public to a photographic buying habit, our profession will cease to be seasonal.

Concentration—A Factor in Portraiture

In the composition of the portrait by the photographer, there is not the privilege accorded which the painter has of modification of features which may contribute to the improvement of the presentation of the subject.

The photographer, in a word, has not the control over the progressive evolution of the picture accorded the painter, inasmuch as he is constrained to have all the elements of the portrait in proper relationship directly for the lens to project the image.

If he is dissatisfied with parts, he cannot effect improvement after the act, but must begin—*de novo*.

So, in the composing art, he is compelled, at one and the same time, to pay close attention to the linear composition, the aerial composition and the scheme of light and shade, while incidentally observant of the pose and expression of the model.

He must proceed synthetically, conceive the subject as a whole, not tackle it in a piece-meal fashion.

The portrait by the camera is something which is evolved momentarily—like Minerva from the head of Jupiter. Hence it is essen-

tial for the photo-portraitist to realize when it is safe to make the picture.

As a rule, he is conversant with the general principles of his art, and has personal control over the agents employed, but he wants also to be assured that all is in conformity before he may venture upon letting the lens and sensitive plate perform their proper office. What is it in a portrait which puts it either in the class of high art or relegates it to the category of good conscientious technical work? It is simply the exhibition in the work of the evidence of the ability of the artist to effect concentration of interest in the portrait.

Just for the lack of this feature, many a good portrait falls from grace, despite its other pictorial excellencies.

This concentration of interest might be called the artistic focus, in contra-distinction with the optical focus of the picture. Artistic focus, we may say, means such an arrangement of light and shade, that there is presented in the picture one special part or feature which, directly the picture is looked at, constrains attention to its contemplation.

In portraiture, naturally the chief interest is in the face, but just on this account the artist is apt to go wrong. Attention, particular attention, must be devoted to the head and face of the model, but attention dare not be confined to it. The photographer, if he fails to appreciate the influence of the associate parts of the subject and the accessories of the picture—background, drapery, attitude, etc., upon the character of the face, he fails to get in the face concentration of interest.

The draperies and clothing are prime offenders, which may militate against successful issue as regards artistic focus. The photographer, by fixing attention to the face exclusively, overlooks the effect of surroundings which show in the finished portrait. He must particularly calculate how the various whites in the picture effect the face values. He has to consider the whites of the drapery, the flesh whites, the white of the collar or apparel at the neck of the model. He must study here the values, to keep the whole picture in the proper key.

Generally, portraits are put in too high a key, and the clothing is the most responsible for this high pitch. The face, though well lighted, may come out too white.

Now, how shall we get the concentration of artistic focus? Let us first give an example of concentration in the absolute. Place a white area on a dark screen considerably larger in area. Here we have concentration of interest with a vengeance—concentration evident to anyone. But this concentration is just what the portraitist should avoid. Instead of this decided contrast, you must have what is called breadth of effect. Breadth is only to be had by bringing into the deep shadows of the subject certain shades or shadows of less intensity and into the high-lights gradations of tone, thus distributing the light and shade throughout the whole picture.

You thus bring out the details lower in tone and make them not so conspicuous, as to call attention to the minutiae, the lower in tone, the more they recede from the domi-

nant lights. This is what the good portrait painter seeks for, while the good photographer frequently overlooks at the time of the taking, only to discover with chagrin when he mounts the print. He tries then to modify by skillful judgment in tone of mount. He does improve the subject some, if he strikes the proper tonal relations; but, how much more effectively by predetermination of the tonal values of the print itself, and then exercise of his skill in selection of suitable mount.

One may notice in a rather good portrait some white spot. It may be a little piece of the drapery or some area in the background of high-light, a spot which is a spot of offence, even though its dimensions are small, which constantly contends, even to the outdoing of the high-lights of the face, disturbing thereby the flesh values.

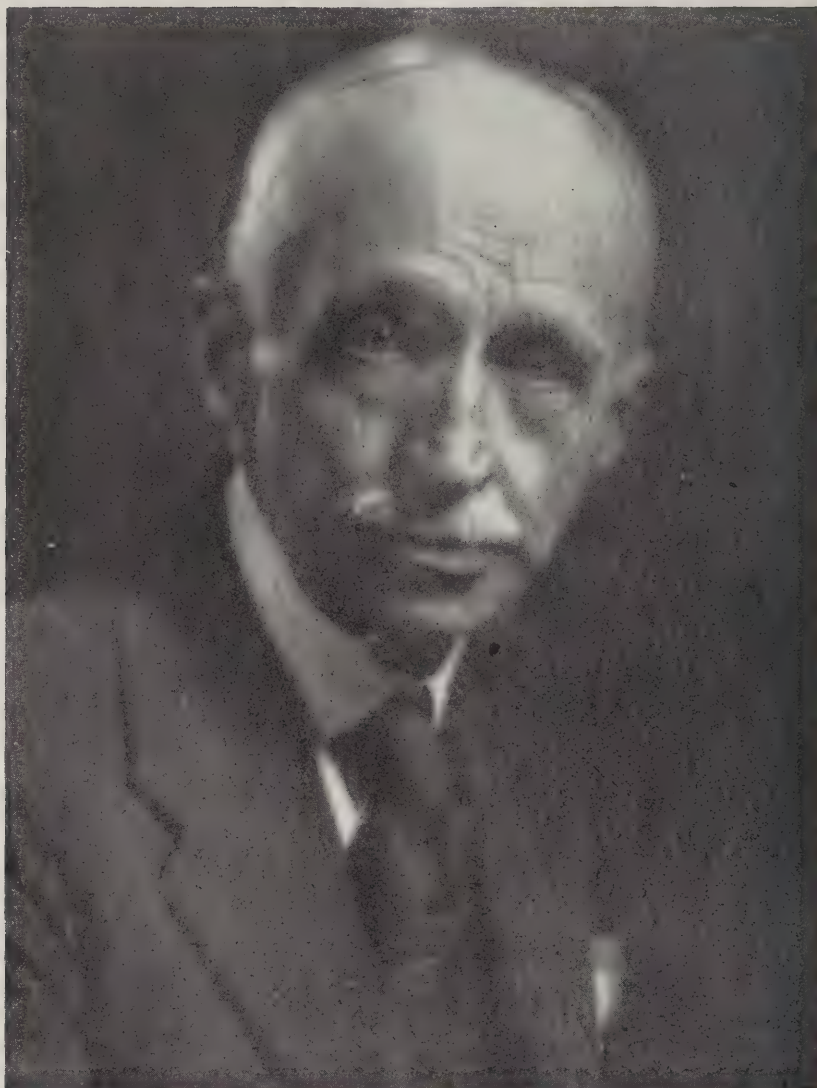
Photographers of taste, with laudable intention to get variety in their work, try the effect of putting the face in shadow against a light background. If the work is well managed, some beautiful effects do follow, but in all such performances, there is great danger of missing the concentration of focus, and, of a consequence, the interest in the face suffers. It is so hard to secure harmony in the light scheme. There is every chance of parts of the picture cutting hard against the background, which hurts the head, lessens interest in it.

But if you have a care to graduate the background, so that while one part of it is lighted and the other kept in related shade, this sharp cutting is obviated. You can shift about the graduated ground till you get the right place to effect relation with the head. If you look at any good portrait work, painter or photographer, you will notice that the highest light and deepest shadow are not very far apart. Wherever a dark line cuts against a light, if the illumination has been properly conducted, there will be simultaneous modification by the juxtaposition of the light and dark, and at the same time there will be concentration—a focus of interest.



Hunter's Studio
Toronto, Ontario

From the Ontario Society of Photographers at Buffalo



Hunter's Studio
Toronto, Ontario

From the Ontario Society of Photographers at Buffalo

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

43d Annual Convention, Cleveland, Ohio, July 27-31, 1925

The first indications of the proportions to which a National Convention is going to grow, are always found in the avidity with which the Manufacturers and Dealers subscribe for space. Through their traveling salesmen, they are able to gather the sentiment of the photographers around the country as to how well the next Convention will be attended and with this for a guide, base their desire for location and size of exhibit accordingly. Working this analysis in the opposite direction, the space reservation for the Cleveland Convention indicates one of the best, if not THE best convention the Association has held in years.

With the dates still four months away, there are but twenty-one booths as yet unassigned and no guarantee just how long any one of these will not be reserved. Among the list of signed-up Exhibitors are the majority of the "regulars" and a few who have not taken space for the past two or three years; we know there are going to be some surprised Dealers when they find out the scarcity of available space and the very limited selection of location. As a last resort, a few extra booths can be installed at the end of the Exhibit Hall, but those who are interested should act at once or be forced to accept the best that auxiliary accommodations afford.

The following is a list of those who have already subscribed for space:

Albany Card & Mfg. Co., Ansco Photo-products, Inc., Barston Company, Bausch & Lomb Optical Co., Beattie's Hollywood

Hi-Lite Co., Blum's Photo Art Shop, Inc., California Card Mfg. Co., The Chilcote Company, A. M. Collins Mfg. Co., G. Cramer Dry Plate Co., Defender Photo Supply Co., The Dodd Company, Eastman Kodak Company, Fowler & Slater Co., J. S. Graham Co., Inc., Gross Photo Supply Co., The Halldorson Co., The Haloid Company, Hammer Dry Plate Co., The Holliston Mills, Inc., Japanese Water Color Co., Johnson Ventlite Co., L. M. Johnson, The E. N. Lodge Co., Mallinckrodt Chemical Works, Medick-Barrows Co., National Lamp Works of Gen. Elec. Co., Pa-ko Corporation, Photogenic Machine Co., Sweet-Wallach & Co., Taprell Loomis & Co., Wollensak Optical Co.

The above list is sufficient to make a respectable convention by itself, so what is it going to do when the rest of the well-known manufacturers and dealers fill up the Hall?

Summer School of the P. A. of A.

Just as we thought—the release of the Prospectus was going to start a string of enrollments and, sure enough, they are coming in 'most every day. One "double-header" is recorded by M. B. Roberts, of Mason City, Iowa. Mr. Roberts attended the School himself in 1923 and is so "sold" with the benefits of the course, he is sending an employee, R. Children to take *both* the Commercial and Portrait Courses. That "Seeing is believing," is well exemplified by the spirit of former students in either returning or sending employees.

Psychology in the Studio

A Lecture delivered by John R. Brinkley before the Glasgow and West of Scotland Society of Professional Photographers

Psychology is a much-talked-of subject nowadays. We find it being applied to every aspect of human existence. In medical science the action of the mind on the body is now considered one of the most important facts in maintaining the health of the individual, in education the old methods are being supplanted by new ones based on the study of the minds of children, and in the business world we can see its methods being applied every day in the advertising and selling of goods. Now what is psychology? The dictionary defines it as the science of the human mind as defined by consciousness, or, in other words, it is the science of the human mind and the reactions of the mind or personality to different experiences. I may say I am using psychological terms in the very simplest manner; by mind I mean the whole personality or ego. Now the action of the mind consists of three different functions, knowing, willing and feeling, and these three processes always take place in the mind of an individual before an action takes place. Of course, in every-day life there are hundreds of things we do without using our minds at all because we have done them so often that they have become mechanical or reflex actions, but if these actions were traced back to their origin the definition of the action of the mind I have given would still hold good. But it is when we have some new problem to face or decision to make that we can trace these three stages much more distinctly. Take the case when we are contemplating buying something. First we must know about it. This arouses interest, and if this interest is sufficiently strong it becomes desire which leads to action, and we make the purchase. You will see here that desire is the final stage before action, and as desire belongs to the feelings you can easily understand what an important part the feelings play in all our actions.

Now how do these principles affect the

photographer's work in the studio and his obtaining the most characteristic and pleasing portrait of his subject? Well, I think they apply more to the photographer's business than to any other, because we photographers are up against one of the most difficult psychological problems, viz., the expression of the human face. Of course, a face has always some expression on it, and if we only had to register that the problem would be easy, but when we are expected to be able to produce in our subjects the expression they desire the problem is far from being an easy one. I have sometimes used all my conversational powers endeavoring to obtain a pleasing expression in a young lady to be told in a bored manner, "I would rather not smile." One can only presume that she wished to look "soulful."

As the feelings control expression we have first to consider the feelings of a person entering a studio. In the first place they want a photograph or they would not be there, but there has probably been a good deal of mental conflict before the decision has been arrived at and the feeling of dislike has not altogether been overcome. There is also the doubt in their mind that the operation will be a success and very often that the whole thing is a silly business. As we all know, the first remark a sitter makes on entering the studio is, "I would as soon go to the dentist's." This remark is, I think, a relic of the old days of the head rest when the operator twisted the sitter's head into what was the orthodox position, fixed it there with the head rest, took about ten minutes to focus and then gave an exposure of about half a minute. Of course, the present generation has not experienced this, but the simile of the dentist has been handed down to them, and that is what we have to fight against.

How are we to overcome the prejudices? We must make our sitters feel different

about being photographed and consider first the mental impression our whole establishment makes on our customers. My talk tonight is on psychology in the studio, but if the impression recorded is to be satisfactory the right mental impression must be created from the moment the client enters the photographer's door. This means that the whole scheme of decoration must be pleasing. The receptionist must be ladylike and tactful, the specimens varied and convincing, and the dressing-room warm and comfortable. All these are small points, but in photography, especially of ladies, they are of immense importance. Our client now enters the studio. The first remark she will probably make is that she hates being photographed. I am presuming that the sitter is of the feminine persuasion, because if our psychology is right for the ladies, I don't think we have much difficulty with the men.

Then the personality of the operator is everything. It is no good appealing to reason. It is the feelings which count, and the operator with a sense of humor and a quick wit, one who can produce a laugh, will win the battle. The operator (I am sorry I have to use this word, for want of a better) must be a student of human nature and be all things to all men, because he has probably, at the most, half an hour to get to know his sitter and produce a portrait which, to some extent, will reflect the subject's personality. Sir Joshua Reynolds said he could not paint a portrait until he had dined with his client. Unfortunately, in most cases the photographer cannot do this—unless the day is coming when the free portrait photographer will include free dinners with his invitation sittings. It is a vexed question whether there should be any friends in the studio when the sitting is being made. This is a matter on which no hard and fast rule can be laid down. In the case of nervous subjects the presence of a friend may give them confidence as long as the friend is tactful and does not exclaim, when the exposure is being made, "For any favor, do not look like that!" If, however, the sitter insists on a

friend being present, all the operator can do is to try and keep the third party as much in the background as possible. Needless to say, this requires tact. In order not to tire people, the operator must work quickly, but without fluster; and to be able to do this he should have his lighting effects standardized as much as possible. Nothing upsets a sitter more than the continual shifting of screens and accessories. In the limited time at his disposal the photographer needs every minute to concentrate on the expression and pose of his subject and has no time to experiment with his lighting.

The photography of children would require a paper to itself. There we have quite a different problem to tackle. If the child has not been told it is going to be photographed, it enters the studio quite unprejudiced, and if the photographer can play with it, and interest it, a good expression must follow. To make successful child portraits the photographer must love children and be able to become a child himself for the time he is photographing them. The photographing of a child must be undertaken in the spirit of perfect confidence. Any fear on the part of the photographer that he is not going to be successful is at once reflected in the child. Children are like animals; their intuitive senses are very keen, and any fear on the part of the operator is at once felt by them and they become masters of the situation. If possible, nobody should be present in the studio when a child is being taken except the mother. Many a good picture is lost by several relatives all trying to attract the child's attention at the same time. In my own case I do not care what I do to amuse children if it produces the expression I want; but it is a bit disconcerting to behave like Charlie Chaplin before several grown-up people. On one occasion, the mother, grandmother and several aunts insisted on being present when I was photographing a child. I suggested to them that the mother alone would give me a very much better chance of a successful picture, but the reply I got was, "Oh, it is such fun seeing

you taking children we would like to be present!" What could I say to such a compliment? So I replied, "Very well, but I will have to increase the price of my photographs, as I will be liable for the entertainment tax."

It is good psychology to do all that is possible not to offend any of the sitter's susceptibilities by the way in which you take them. A trifling detail can often do this. Recently I was photographing a lady who is the wife of a very strenuous temperance reformer. I posed the lady sitting at a table with a magazine open at an advertisement page. After she received the proofs, the lady came back very much annoyed because in the photograph she liked best there could be read distinctly in the advertisement the words, "Take a Peg of John Begg." Needless to say we obliterated this in the negative, but it would have been better psychology if I had noticed it when making the sitting.

Another matter which requires a great deal of insight into character is to discover whether a person wishes to appear younger in the photograph than he does in real life. Even in these days of artistic character studies I think the advice of Shakespeare to "Temper justice with mercy" is a very good precept to follow. I once photographed an old Scotsman, who was nearly ninety years old and very proud of his fitness and youthful appearance. Remembering this I gave instructions to my retoucher not to spare the lead, and to polish him up nicely. When the old gentleman called with the proofs his remark was, "They are very good cards, but they make me look 'just fully auld.'" Nevertheless, I think the day of over-retouching is gone, and the public is now starting to appreciate natural portraits obtained by the soft blending of light and shade and a certain amount of diffusion. The great point is the expression must be pleasing, not necessarily smiling, but with just that touch of animation that gives the human quality to a portrait. The photographer must endeavor by a few judicious remarks to discover a

subject in which his sitter is interested, carry on a conversation on this subject, in which he is tactful enough to let the sitter do most of the talking. Then, seizing his opportunity, he should have no difficulty in securing a natural picture. To carry this method through successfully, a photographer must be well versed in all current topics, have a good knowledge of up-to-date literature, art and music, not to mention an acquaintance with the different makes of motor cars. In other words, the more general knowledge a photographer has, the more sympathetically he will be able to react to the different temperaments he has to deal with in the studio. To put the matter in psychological terms, if we can reach the subconscious mind of the sitter, which is the centre of the feelings, we can influence the sitter's mood and obtain the expression we want. To outline the laws of the subconscious mind would take much more time than I have at my disposal, but there are plenty of good elementary books on the subject which it would well repay the photographer to study. If in these ways we can create the right atmosphere in the studio and make our clients feel at their ease, they will leave our establishment saying, "I thoroughly enjoyed being photographed." This is the finest advertisement any photographer can have.

Well, gentlemen, at the commencement of my talk I said this was a psychological age, and I am certain we are only at the beginning of the possibilities of the study of the human mind, as some of the world's cleverest men are devoting their lives to this subject. I hope in this short paper I have managed to bring home to you some of the possibilities that the study of psychology holds for the photographer. I have only touched the

A New Art for Coloring Photographic Prints and Enlargements



"CASTELL"



POLYCHROMOS PENCILS

PRODUCE MARVELOUS RESULTS

Made in sixty different brilliant shades

Send for circular

A. W. FABER, Inc., Newark, N. J.

THERE IS A REASON

for the exceptional quality in

CENTRAL DRY PLATES

The new plant is away from the smoke and dirt of the city.

This location, with its pure water, up-to-the-minute equipment and perfected emulsions, insures

DRY PLATE QUALITY

Write for our new scale of prices.

Central Film and Dry Plate Company
ST. LOUIS, MO.

very outside fringe of a very big subject, but if any of you care to go further in the matter I am sure you will find it very helpful in your business, as well as giving you an insight into the most wonderful thing in the world, the human personality. Of course, psychology is only scientific commonsense, and most of us have been using that more or less all our lives, although we did not call it psychology. We have been like M. Jourdain in Molière's comedy, the "Bourgeois Gentilhomme," who did not know he had always been talking prose until he was told so.—*The British Journal of Photography*.

✽

More Profit Needed

The Chamber of Commerce of the United States, in its "Principles of Business Conduct," accepted as a standard of action and practice, enunciates the following as the accepted basis for a fair profit:

"The reward of business for service rendered is a fair profit plus a safe

reserve, commensurate with risks involved and foresight exercised."

More business men, photographers included, fall short of a fair profit than equal or exceed it. Probably more business men are getting no net profit out of the year's business than are getting even a fair profit.

Most of us think more about developing a large volume of business than about making certain a sufficient net profit.

We think that what we get over and above all expense is net profit, and we forget that we are entitled to receive and must obtain for our own protection, not only a fair profit, but a "fair profit *plus* a safe reserve, commensurate with the risks involved."

If more photographers would figure ahead and make their prices, their charges to the public, large enough to take of the profit with its essential "plus," there would be less business failures cluttering up the commercial world every year.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Photo Dealer's Credit and Collection Problems—III

J. K. NOVINS

COLLECTING THE SMALL BALANCE.—When a customer has made one or two payments, efforts should be made to collect the balance or it will go lost—Typical Collection Letters for this occasion.

On the books of many a photo dealer are small balances which have never been collected from the tardy customers. After making one or more payments, these customers had stopped paying altogether. The fact that they had already made payments indicates that they are not really delinquent; the fact that the balances remain unpaid shows that the photo dealer had not properly followed them up. Perhaps, fearing that to write requesting final payment of these small balances might antagonize the customers, and, therefore, result in total loss of future patronage, the photo dealer was content to let the matter slide, intending ultimately, if the customers did not pay on their own accord, to write down the balances to profit and loss. That such a condition should not be tolerated is evident. A hundred balances averaging each \$2.00 total \$200.00, quite a neat little sum. Perhaps the photo dealer could very well forego the loss of this amount, figuring it is worth the loss if he could retain the future patronage. It can be said in all truth that the opposite actually results from negligence in collecting small balances. The credit customer is taught bad habits. Remembering that the photo dealer was content to drop the matter of collecting the small balance, he will contract debts in the future and grow even more negligent in meeting them. And the consequence will be that the photo dealer will suffer even greater losses in the future.

It is better to adopt and hold on to a uniform, strict credit policy, to tactfully educate the customer on the necessity of keeping faith with the photo dealer, no matter how small the sum of money involved. If the photo dealer has done that it is certain that the credit customer inclined to grow tardy in his payments will have more respect for the photo dealer and make

every effort to favor him with additional trade.

This fact should be impressed right from the start with the first collection letter. In the last article was reproduced a typical collection letter which called up the delinquent credit customer to call upon the credit manager to make payment or make some satisfactory arrangement for payment. Assuming that after receiving this letter the customer calls in person, or writes, making a small payment, and promising future payments, just what course of action should then be followed?

In many cases a neat card or polite letter is sent to the customer, acknowledging the payment, and no mention is made as to when the subsequent payment should be made, on the supposition that the credit customer will act consistently thereafter and favor the establishment with settlements regularly and promptly.

The following letter handles the situation far more tactfully, and sensibly:

"When writing you at this time we have in mind the payment of \$., which amount has been applied to your account. We appreciate the effort you have made in reducing your indebtedness, but we feel that we are entitled to a full settlement of our bills according to the terms of credit.

"We appreciate the business you have given us during the past years, and we have endeavored to make our photo supplies establishment second to none in point of merchandise and expert service. As our charge system is an important part of our service, it is obvious that to maintain that service, with justice and consideration to all our customers, it is necessary that all

amounts be paid in conformity with our terms of 30 days.

"Thanking you in advance for the check we feel sure you will send us at once, we remain,"

In all respects the above is an excellent collection letter for just such an occasion. It is sent out a reasonable time after payment on account has been made. Credit men will tell you that when a delinquent customer makes a payment on his account he must be followed up immediately for the balance, or the customer will content himself to wait a long period before making the subsequent payment or payments. Therefore, an acknowledgment without a tactful request for subsequent payment may prove harmful to the photo dealer. And the reader will also note how the above letter tactfully pounds away at the fact that the establishment maintains a strict "30 day credit policy."

Here is a shorter letter to use for such an occasion:

"We wish to thank you for your recent remittance amounting to \$. We notice, however, that there still remains a small balance owing, and as this is long past due, we must request the favor of a further remittance in full settlement in the course of the next few days.

"Thanking you for past favors, we remain,"

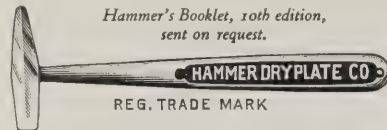
For the collection of very small balances the photo dealer could very well use the following short letter:

"A small charge as noted on the enclosed statement has been on our books for some time. As we are anxious to balance this small amount on our books before the end of the fiscal year, we would appreciate it very much if you will kindly mail silver or postage stamps for the amount.

"If there is any reason why the charge should not be paid, we would

HAMMER PLATES

coated on clear, transparent glass and rich in silver of the finest grade, hold the record of efficiency the world over.



*Hammer's Booklet, 10th edition,
sent on request.*

HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

Photographic Facts and Formulas

By E. J. WALL
F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE \$4⁰⁰ PER COPY

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia, Pa.

appreciate a prompt notification of the circumstances and the matter will be given prompt attention."

Note the reference to silver and postage stamps. This is to overcome the customer's inertia to send a check or money order for a very small amount.

Here are two other typical letters to use in collecting small balances:

"We find on going over our books that there still remains a small overdue balance on your account, statement of which we enclose.

"In view of the length of time this has been owing, we solicit the favor of a remittance in full so that your account will be balanced to a certain period on our books, thereby improving your credit standing.

"Your prompt attention to this matter is respectfully requested."

Note the statement that settlement of the small balance will improve the customer's credit standing. This is a good point to use in your letters.

"For auditing purposes, it is our desire to verify the amount of accounts outstanding on our books, and as we note this balance of \$. on your account, we would ask you to please advise us if this conforms with your memorandum of the indebtedness.

"If you find it to be correct, and can conveniently do so, we would appreciate a check to balance at this time.

"Thanking you for your consideration in the matter, we remain."

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the *BULLETIN OF PHOTOGRAPHY* and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

How Far Do Patrons Come?

FRANK FARRINGTON

How far do people come in order to have their photographic work done at your studio? The answer is in some degree a measure of the attractiveness of your studio and of the artistic value of your work. It is in some degree a measure of the acceptability of the treatment you accord patrons and of the success of your advertising appeal. It is not an inaccurate measure of popular verdict regarding your studio's standing.

Are you patronized merely by such people as know you intimately and are your personal friends, by such people as are so located that your studio is easy of access to them? Do you get such patronage as you get for reasons foreign to the quality of the work you turn out? Or do people feel so much confidence in your ability to serve them satisfactorily that they come to you from points at all motoring distances from your city? Are people coming to your studio instead of patronizing other studios close at their hands? Are they passing other photographers to reach you and have you make their pictures?

If you are doing only a neighborhood and personal friends business, it is because competitors far excel you in work, or because they are more aggressive, more successful in presenting their claims for attention to the public. Advertising is often a strong factor in the matter, not infrequently a stronger factor in success than quality of workmanship.

You may be making the finest photographs in your part of the state and yet you may not be getting enough business to pay expenses. Of what avail to make fine photographs if you let no one know about it, or if it is known only by a handful of people? It is all right enough to say that the man who makes the best mousetrap or the best photograph will have a path beaten to his door no matter where he is, but the

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.	No.	No.
20 Trimming, Mounting & Framing	68 Decorative Photography	127 Amateur Portraiture
21 Albumen & Plain Paper Printing	69 Printing-out Papers	131 Simplified Photography
23 Photographic Manipulation	70 Advanced Pinhole Photography	132 Getting Results with Your Hand Camera
27 Pinhole (lensless) Photography	72 Photography for Profit	133 Finishing Portrait Enlargements
28 Seashore Photography	73 Panoramic Photography	138 Travel and the Camera
29 Flashlight Photography	76 The Hand-Camera & Its Use	139 Modern Methods of Development
30 Photographing Interiors	78 Printing Papers Compared	142 Profitable Processes, 40c
31 Photographing at Night	80 1st Book of Outdoor Photography	143 Remedies for Defective Negatives
32 Defects in Negatives	81 Oxobrome, Sepia & Blue Prints	144 Enlarging on Development and Bromide Papers
35 Enlarging Negatives	88 Defective Negatives & Remedies	145 Failures—and Why; in Negative Making
36 Lens Facts and Helps	89 Photography with Films	146 Success with the Pocket Camera
37 Film Photography	91 Photographing Outdoor Sports	152 Photographing the Children
39 Photographing Animals	92 Practical Orthochromatics	153 Optical Notions for Photographers
40 Platinotype Modifications	93 Development (Gaslight) Papers	154 Photographic Printing Papers
42 Genre Photography	94 Photographic Post Cards	159 Success with the Hand Camera
45 Orthochromatic Photography	96 Leaves from an Amateur's Notebook	160 Landscape Photography
46 Development Printing Papers	97 Photography with Small Cameras	161 Sports and the Camera
47 Kallitype Process	98 Stereoscopic Photography	162 Hand Camera Tips and Pointers
48 Commercial Photography	102 Trimming, Mounting & Framing	163 Making Money with the Camera
50 Studio Construction	103 Toning Bromide & Gaslight Prints	164 Enlarged Negatives and Transparencies
52 Aerial Photography	109 Drapery and Accessories	165 Unconventional Portraiture
54 Outdoor Exposures	111 Photography as a Business	167 Modern Photographic Developers
55 Architectural Photography	115 Platinum Printing, 40c	168 How to Develop the Negative
56 The Hurter and Driffield System	119 The Optical Lantern	169 Photographic Words & Phrases
58 Outdoor Portraiture	120 Marketing Photographs for Publication	
61 Control in Pictorial Photography	123 Enlarging on Gaslight Papers	
62 Vacation Photography	125 Pocket Camera Photography	
63 Photography in Advertising		
67 Orthochromatic Photography		

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

trouble is that the path may not be made until after that man is dead and gone.

What will interest you are checks made payable to the order of "A Live Photographer," not checks payable to "Dead Photographer's Memorial Fund." If people are to beat any path to your door from points farther away than the adjoining block, you must not stop with doing first-class work, you must also do first-class advertising.

In this day of distances made short by good roads and motor cars, you can reach out for fifty miles for business more easily than your father could reach out five miles. If you are sure of your work and its quality and of your ability to please patrons, all you need for building a big and a successful studio business is advertising.

If you are not getting the business, it is because you are not going after it effectually. General business conditions afford you no excuse for not getting more patronage. Don't you know business men who are increasing their business regardless of busi-

ness conditions in general or in their town? There are always some men who are getting ahead. I know of no reason why you should not be one of those men.

The people are there who want and need photographs, and they can spare the money for them, will spare it if you make them realize the desire. Go after them at all distances. Bring them in from outside whether you are getting the close-by business or not.

✱

In Wilmington, North Carolina, there was a middle-aged negress employed as a cook in a white family. At her earnest solicitation her daughter, about 17 years of age, had been engaged as a housemaid. One morning the lady of the house overheard the mother scolding her daughter for some neglect of her duties.

"You sho is one no 'count nigger," she said. "Shiffles, dat's what you is; shiffles an' ornery. Lazy is what you is, nothin' else but. You is jus' zackly like your pa. I suttinly is glad I didn't marry dat nigger. I never had no use for him, nohow."

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

The Science and Practice of Photographic Printing

304
Pages

Bound
in Cloth

By Lloyd I. Snodgrass, B. S.
Department of Printing and
Finishing, Illinois College of
Photography

53
Illustrations

\$3.00
Postpaid



A concise, readable book of practical information, not too technical for the amateur, yet comprehensive enough to be of real value to the professional. It includes formulas and definite working directions for all the more common printing processes, together with a clear, scientific explanation of the underlying principles.

For the photographer who wants to know not only HOW but WHY.

ORDER FROM FRANK V. CHAMBERS
636 South Franklin Square - Philadelphia

Selling Your Employees

If your business is more than a one-man business, if you have one or more employees, success depends in a greater or less degree upon the interest the employees feel in the studio and its work, and upon their knowledge of what you are trying to accomplish.

In order to get anywhere near one hundred per cent service out of your force, you need to sell them effectually on your work and on your methods. You want them so thoroughly impressed with faith in the high quality of your output that they will be enthusiastic boosters for your studio both on the job and off, with customers in the place and with acquaintances outside of it.

This means that you need to take them into your confidence to some extent. When you are persuaded by a traveling salesman to try a new paper, give your employees a chance to hear what that salesman has to say in favor of his paper. Let him sell them on it as he has sold you on the idea that with it you can produce better pictures.

When you adopt a new method of work anywhere along the line of the process, tell the employees about it and explain why it is better than the old method. It gives them an additional talking point in favor of your work.

You do not expect the public to believe your work is better than anybody's else just because you tell them so in your advertising. You have to show them better work. How much more important must it be that you show your employees how and why your work should be better than competitors'?

Keep up the faith in your employees that your studio is the best studio and that it turns out the best work. This promotes in them pride in their occupation and in their position. Keep selling them on your own ability, the efficiency of your methods and the advantages of the studio.

✽

The question gripping the attention of this country today is not the next Congress, but a 2-letter word meaning Egyptian sun god.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

ANSCO

PHOTOGRAPHIC PAPERS

Professional Cyko

Enlarging Cyko

Anso Proof Paper

Commercial Cyko

Noko

PROFESSIONAL CYKO

One grade, for professional negatives

Plat (smooth white), Double Weight

Buff (smooth), Double Weight

Studio (semi-gloss, white), Single and Double Weight

Glossy, Single and Double Weight

COMMERCIAL CYKO

Sometimes referred to as "Amateur Cyko." Grades—**Contrast**, **Normal** and **Soft**. For amateur negatives and general commercial work.

Glossy, Single and Double Weight

Studio (semi-gloss), Single and Double Weight

ENLARGING CYKO

Two grades, **Regular** and **Contrast**

Plat, Double Weight

Buff, Double Weight

Studio, Single and Double Weight

Glossy, Single and Double Weight

NOKO

A slow contact paper for amateur finishing and commercial work. Grades, **Hard**, **Medium**, **Soft**.

A, **Semi-gloss**, Single and Double Weight

B, **Glossy**, Single and Double Weight

ANSCO PROOF PAPER

Glossy, Single Weight. Packed in gross boxes only, except 8 x 10 and 11 x 14, which are packed in half-gross boxes.

Ample stocks to meet all requirements promptly. All Ansco papers are made with the utmost care and with expert knowledge of the photographer's problems and demands. Quality, uniformity, and results are unexcelled. Let your selections be from the Ansco line next time you order.

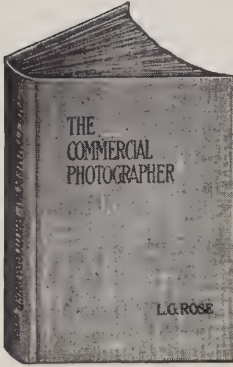
Anso Photoproducts, Inc. Binghamton, N. Y.

The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

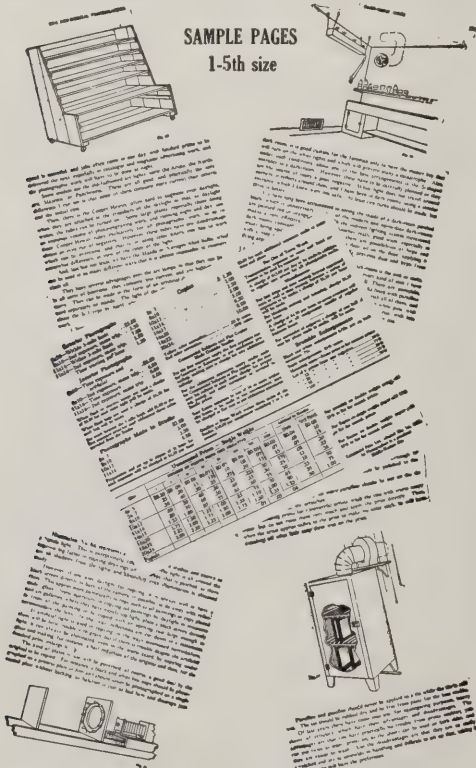
FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

Our Legal Department

What a Carelessly Signed Trade Acceptance Can Do

Several months ago I wrote an article warning business people against one phase of trade acceptances which many had not considered sufficiently, that is, the fact that a trade acceptance is as negotiable as a promissory note, and therefore if it gets into a third party's hands, can be collected, even though the maker of it has a perfectly good defense against the firm he bought the goods from and gave the trade acceptance to.

That article stirred up a few people to write me under the impression that I was criticising trade acceptances, which as everybody knows, have come to have a very important place in modern business practice. Of course I was not criticising them; I was simply trying to help the readers of these articles use them more intelligently.

The substance of my advice was that the man who buys goods and is asked to give a trade acceptance for them, should be very sure that the goods are all right before he signs. Otherwise, his selling will probably discount the acceptance with his bank and the bank can collect, regardless of any dispute between the seller and buyer of the goods.

I have before me the report of a case which shows exactly how this can happen. A man named Swift, who was in the tire business under the name of the Auto and Tire Exchange, bought \$3,142.92 worth of tires from the Hawkeye Tire and Rubber Co. and gave the following trade acceptance:—

1.60 Pro. fees.

329965.

6—10—22.

Trade Acceptance.

No. 3301.25.

Jan. 10, 1922.

On June 10, 1922, pay to the order of ourselves thirty-two hundred ninety-

nine and 65-100 dollars, with interest from said date 5 per cent. per annum.

The obligation of the acceptor arises out of the purchase of goods from the drawer. The acceptor may make this acceptance payable at any bank, banker or trust company in the United States which he may designate.

If paid when due a discount of \$156.73 may be deducted, reducing the face of this acceptance to \$3,142.92.

To Auto and Tire Exchange, Tulsa, Okla.

Okla. City Branch,

Hawkeye Tire and Rubber Co.

By N. J. Booth.

69501

The Hawkeye Co., the seller, discounted this with the Capital City State Bank. Before it was due a dispute arose between Swift and the Hawkeye Co., which Swift finally settled, or said he settled, by sending a lot of the tires back and paying the difference in cash. Naturally if there had been no trade acceptance this would have closed the transaction, but there was still that trade acceptance outstanding with the Capital City State Bank.

At maturity the bank, as the then holder, demanded that Swift pay it. Swift said, "Oh, I don't owe that any more; that deal is all closed up." The bank said, "We have nothing to do with that; we hold your negotiable paper for \$3,142.92 which you must pay us, because we gave value for it—and we have nothing to do with the status of your dealings with the Hawkeye Co." Swift refused to pay, thinking the bank's position preposterous, and the bank sued. The report of this case lies before me. *The bank was allowed to recover every cent, despite the fact that the seller and buyer, by the settlement which they made, had eliminated all of the buyer's liability in the original transaction, although his liability on the trade acceptance of course still remained.*

At the trial Swift contended that a trade

(Continued on page 377)

BACO PHOTOGRAPHIC DYES

For Photographic Operations

PACKED IN 2-OZ. TINS—SENT PARCEL POST

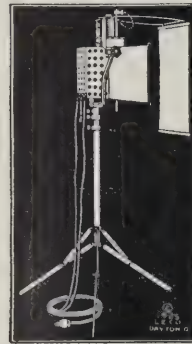
Write for Price List

BACHMEIER & COMPANY, Inc.

Department 10. 441 W. 37th ST., NEW YORK CITY

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.



FREE 30 DAYS' TRIAL
BUY DIRECT
FROM FACTORY—SAVE \$55

USE LEOTY'S PORTABLE
ARC LAMP

Cuts Your Light Bills in Half
LIGHTEST WEIGHT, MOST POWERFUL
Lamp made, 12,000 to 24,000 candle power; quick as a flash; 5 times light of any incandescent lamp. Works from any ordinary lamp socket. For home portraits, commercial and studio use.

Price, \$65. Write
LEOTY ELECTRIC WORKS
Dayton, Ohio

EMIL PINKAU & Co.

AKTIENGESELLSCHAFT

LEIPZIG (Germany)

Leading and oldest established factory
for Picture Post Cards supplies

VIEW POST CARDS

in Collotype, Colored Collotype, Photogravure, Photochrome, Photocolor, Bromide, and all other styles.

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York

Practical Photographic Books

SOLD BY

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Burnet's Essays on Art. 160 pages; 135 illustrations; handsomely printed on fine wood-cut paper; bound in art canvas. Price, \$2.00. Postage 15 cents.

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. An exceedingly stimulating and practical book which points out useful and potentially valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. His work is based on the "subtractive" method, which he considers will ultimately prove to be the most useful and technically perfect one. 136 pages, illustrated. Price, cloth, \$2.50.

Cash From Your Camera, edited by Frank R. Fraprie, S.M., F.R.P.S. The only book on marketing photographs now in print. Full instructions on preparing prints for market, with much information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms listed elsewhere as buyers of photographs who are no longer in the market. This is a great postage and time saver. Everyone who desires to make a little money from his photography should have this book. Bound in paper. Price, \$1.00.

Cinema Handbook, by Austin C. Lescarbourea, managing editor "Scientific American." This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen. Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. It is a handbook in the real sense of the word. Flexible cover, 507 pages, gilt edged, profusely illustrated. Price, \$3.00, postpaid.

The Commercial Photographer, by L. G. Rose. A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation. The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required. 148 pages, 85 illustrations. Price, in cloth, \$4.00 per copy, postage 15 cents extra.

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and materials and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. Price, \$5.00.

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. Cloth, \$3.50, postage 15 cents extra.

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. Price, \$3.50, postage, 15 cents.

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. This is a book the photographer has long desired. 135 illustrations, 10 tables and 266 pages. Price, cloth, \$3.00, postpaid.

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. This book of 96 pages fills a need in photography, as it is an up-to-date compilation. It should be in the hands of every worker in photography. Paper Cover, 50 Cents. Cloth, \$1.00, postpaid.

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. Price, \$6.00.

Motion Picture Photography for the Amateur by Herbert C. McKay. While text books on motion picture photography are rather numerous, this book is the only one published catering to the amateur and is written by an authority on the subject. Price, cloth, \$2.50.

Motion Picture Projection, by T. O'Connor Sloane, Ph.D., LL.D. The enormous growth in number of motion picture theatres has created a large and increasing demand for operators. It is an interesting, good paying field and requires but a short time to qualify as a projector. Dr. Sloane is Associate Editor of Practical Electronics and Science and Invention Magazines. The above book of Motion Picture Projecting includes Electricity, Optics, Projecting Machines, the Intermittent Movement of all kinds, and the fullest details of practice. Price, \$5.00.

Motion Picture Photography for the Amateur, by Herbert McKay. Mr. McKay is a widely known authority on the mechanics of motion picture photography. The book contains 225 pages generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author has purposely avoided going into complex detail and has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. Price, cloth bound, \$2.50.

Moving Pictures, How They Are Made and Worked, by Frederick A. Talbot. New edition, completely revised and reset. Numerous illustrations; 430 pages. A veritable encyclopedia of the moving picture art. Everything in this volume is shown in a simple, lucid manner, easily understood. It will increase any reader's enjoyment of the "movies" and introduce him to the innermost secrets of the wizard's silent drama. To those who are interested it will open up a new field of work. It tells of the romances, the adventures, the great preparations of marvelous ingenuity and the hundreds of other things that go into the making of moving picture plays. Price, cloth, \$3.50.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Optics for Photographers, translated from the original by Hans Harting, Ph.D., by Frank R. Fraprie, S.M., F.R.P.S. The writer of this book starts with the fundamental laws of the propagation of light, and carefully and logically carries the reader through the principles of geometrical optics to a complete explanation of the action of all types of photographic lenses, and a description of their qualities and defects. Only the simplest mathematics is used, and this sparingly. Bound in cloth, \$2.50.

"Perfect Negatives and How to Make Them," Dr. B. T. J. Glover. A pamphlet of seventy-two pages concisely but clearly setting forth the details of manipulation, to effect negative production, so controlled that the result may be correspondent to the intentions of the photographer. It is therefore of pertinent value to the pictorialist who considers the negative a means to a certain end and not merely the end in itself, a thing of technical excellence, but incapable of translating in the print the intention of the photographer. Price 60 cents postpaid.

"Perfection in the Pigment Process," Chris. J. Symes, F.R.P.S. A practical handbook, up-to-date, written by an expert in the process, clear, concise and eminently practical. A book indispensable to the worker with pigment. The entire subject is thoroughly gone into; all the difficulties attendant upon the method considered and nothing omitted or glossed over which is essential to successful result. There has been frequent inquiries for just such a book as this. Mr. Symes has fully met the requirements. Paper cover, 60 cents; cloth, \$1.25.

Pictorial Photography: Its Principles and Practice, by Paul L. Anderson, E.E., lecturer of the Clarence H. White School of Photography. Every photographer who wishes to do more than merely "push-the-button," will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. It is written from a scientific standpoint, not too elementary on the one hand nor too ultra-technical on the other. 302 pages, octavo, cloth. \$3.50, postage, 15 cents.

Photographic Facts and Formulas, by E. J. Wall, F.C.S., F.R.P.S. This book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography. Indispensable to every photographer. It is handsomely bound in cloth, 386 pages. Price, \$4.00 per copy.

Photography in Colors, by George Lindsay Johnson. An authoritative book, published in 1922, of 310 pages, profusely illustrated and descriptive of color photography. Our stock is limited, so if you want a copy of this fourth edition, send your order at once. Our Price, \$2.00, postpaid. Publisher's price, \$3.00.

Photography and Fine Art, Henry Turner Bailey. This book treats exclusively of the artistic phase of photography. Its purpose is purely aesthetic. Nothing in it refers to the technical means or mechanical methods for effecting artistic expression. It presents clearly and intelligibly the principles of art and their application to camera practice, recognizing the features incident upon the use of the material and instruments employed. The excellent feature of the book is in its sanity of treatment of the subject of art and photography. It stresses the importance of a thorough understanding of the rules, and cautions the aspirant not to be beguiled into taking flights into super art before getting understanding of the means of plain sailing, by close observation of the conventional chart. It is refreshing and inspiring to have a work of this kind which may really help the student of art photography to a successful outcome. Price, cloth, \$2.50.

Photographic Amusements, by Walter E. Woodbury. This interesting book, describing many novel, ingenious, amusing and ludicrous effects obtainable with the camera, has been out of print for several years, though previous to that time it had passed through many editions and was one of the most popular photographic books ever sold. Reprinted with the original text and a number of new sections. 128 pages, 114 illustrations, cloth. Price, \$1.50.

Photography for the Amateur, by George W. French. An indispensable guide for the amateur—and written so he can understand it. Of exceptional value also to the experienced photographer for the purpose of frequently checking up on his methods and procedures. Study of cameras and lenses; correct methods to follow in every phase of photography—lighting, exposure, developing, printing, mounting and enlarging. An entire chapter devoted to Making the Camera Pay—what will sell and where to sell it to advantage. Price, \$3.50.

"Print Perfection and How to Attain It," Dr. B. T. J. Glover. This little book of less than eighty pages is replete with valuable information not only for the beginner, but also for the advanced worker. It is intended to be supplementary to Dr. Glover's work on "Perfect Negatives," but it is complete in itself. Written in the same concise, clear manner, it gives instruction for production of the highest possible printing quality. The photographer will find in it means for overcoming the difficulties attendant upon print manipulation. Cloth, \$1.25; paper covers, 60 cents postpaid.

Photography as a Scientific Implement. This book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is without doubt one of the most valuable photographic publications in print and one which should be in the possession of every photographer. Price, cloth, \$9.00.

Photography for Beginners, by George Bell. This book is essentially for the beginner as its title implies, and the elementary principles of photography are fully discussed. It was written expressly to clear the road of the many impediments to the beginner's success. Price, \$1.00.

Pictorial Compositions, by Henry R. Poore, A.N.A. This book is recognized as the authoritative work published in English on the subject of Composition. It has maintained the cordial endorsement of the leading artists and critics of this country and of England, where it has had a continued demand. The book sets forth an analysis of pictorial processes, which, while of special interest to the artist and photographer, is designed also to aid the layman in his appreciation of the pictorial. Thirteenth edition; revised; 282 pages, 83 illustrations. Cloth, \$4.00, postage 15 cents extra.

The Portrait Studio, Fourth Edition. A small book (5 x 7 1/4 inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here. Paper covers, 75 cents, postpaid.

Practical Amateur Photography, William S. Davis. We have no hesitation in stating that this is one of the best books for the advanced amateur as yet published. The student is told, not only how a thing should be done, but also why it should be done. The chapters on composition and the artistic treatment of special subjects are very valuable inasmuch as they are record of the personal experience of its author who, in addition to being an enthusiastic photographer, is at the same time, an accomplished painter in oils. The glossary and bibliography, together with a complete index, make the book a convenient source of reference. Price, cloth, \$2.00.

Practical Color Photography, by E. J. Wall, F.C.S., F.R.P.S. The continuous interest in photography in natural colors, and the want of a complete and comprehensive working manual on this subject, have led to the preparation of the book here announced, a thoroughly practical work which gives little space to history and theory, but does contain practical working directions, including every detail of formula and manipulation, for every process of natural color photography which has any claim to practical utility or any theoretical importance. Bound in red cloth. Price, \$3.00.

Principles of Pictorial Photography, by John Wallace Gillies. This well-known Pictorialist has made a notable contribution to Art in Photography in this exceptional book. While he emphasizes that Pictorial Photography can not be achieved by any "multiplication table," he so clearly sets forth its principles that any photographer, amateur or professional, can see for himself just what makes a picture or, on the other hand, spoils it. Profusely illustrated with representative studies from the most noted Pictorialists. Price, \$3.50.

The Science and Practice of Photographic Printing, by Lloyd I. Snodgrass, B.S. The newest and most complete book on photographic printing—by a practical photographer of wide experience. Formulae and definite working instructions are given, together with a clear scientific explanation of the underlying principles. 304 pages, 53 illustrations. Bound in cloth. Price, \$3.00, postpaid.

BIND your copies of

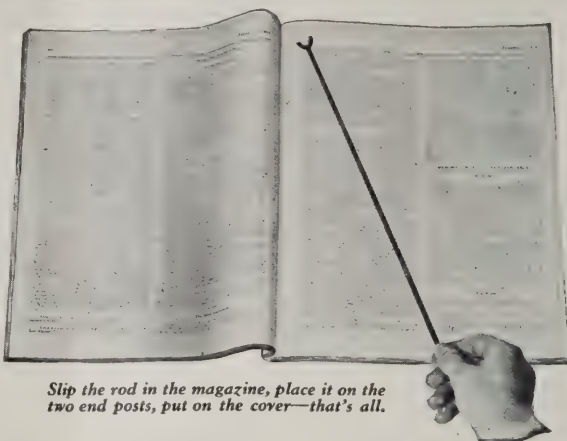
BULLETIN OF PHOTOGRAPHY

in the only perfect way

THE only Magazine Binder that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.



Over 2,000 sold and never a complaint.



Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all.

Nothing complicated, nothing to get out of order.

¶ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

¶ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.

Price \$1.75, Postpaid

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By **ALFRED B. HITCHINS**

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation. It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers

acceptance wasn't a negotiable instrument and couldn't be passed from hand to hand like a promissory note, with the effect of enabling the third party holder to collect it regardless of a defense between the original parties.

The court held that the trade acceptance is a negotiable instrument exactly like a note or a check, and has all the attributes of negotiable paper, including that of ousting a maker's defense. The court said: "Under the decided weight of authority in this country the provision contained in the trade acceptance in the instant case does not render the same non-negotiable."

Therefore poor Swift adjusted his liability twice, once with the Hawkeye by returning goods and paying a cash balance, and again by paying the whole thing in full to the bank. Of course, he now has an action against the Hawkeye Co., because it was paid twice for its goods, but that means another law suit, while Swift's mouth is still bitter with the flavor of the last one. And then suppose the Hawkeye Co. has meanwhile become bankrupt?

I therefore say what I said before, that there is only one safe way for the buyer of goods to sign a trade acceptance, and that is to *first* be sure that the goods are all right, and that there is no possibility that he will not, for any reason, want to escape paying for them. Otherwise he may find himself in the position of poor Swift.

(Copyright by Elton J. Buckley)

✽

"Where is the car?" demanded Mrs. Jones.

"Dear me," exclaimed Jones. "Did I take the car out this morning?"

"You certainly did. You drove it to town."

"How odd. I remember now that after I got out I turned around to thank the man who gave me the lift, and wondered where he had gone."

BURNET'S ESSAYS ON ART

The standard Art Book of the world. A reprint—better than the original edition.

\$2.00; Postage, 15 cents.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.

(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City

Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.

New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

**THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED**

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS

636 Franklin Square Philadelphia

AS WE HEARD IT

Lex Rippetto has opened a studio in Gainesboro, Tenn.

B. F. Alford has opened a studio in Conroe, Texas.

P. C. Staples, formerly of Boston, Mass., has purchased the Oliver Showalter Studio, Wabash, Ind.

Jacob Sussman, better known amongst his friends as "Jerry," of the J. Sussman Photo Stock Co., Baltimore, Md., died on Sunday, March 8th, from a general breakdown. Aged 57.

C. J. McDannell has purchased the Iwig Studio, 1120 State street, Erie, Pa. Mr. McDannell will continue to operate his studio at 342 East Eleventh street, which will be devoted to portrait work, in charge of G. A. McDannell. Mrs. C. J. McDannell will have charge of the former Iwig Studio and will specialize in children's photographs, while C. J. McDannell will confine his work mainly to commercial and motion picture photography.

One of Columbus, Ohio's, pioneer business women, Mrs. Idell Elliott, owner of the Elliott Studios, who first entered business in the days when few women were engaged in such pursuits, is about to retire. The Elliott Studio, at 111½ South High street, was opened by Captain J. M. Elliott upon the close of the Civil War. When he died, more than 25 years ago, Mrs. Elliott, his widow, continued the business as its sole owner and manager. Upon her retirement, Mrs. Elliott plans to travel extensively.

Photography as a Scientific Implement

THIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

ORDER DIRECT FROM PRICE, CLOTH, \$9.00

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

During the assembly at the Ninth Annual Convention of the Middle Atlantic States, just at the moment when the President was breaking off the carnations from the stems, symbolic of the departure of former members of the Association, news reached us of the death of Ben. J. Falk of New York, who died on March 19th, and also of the death of J. B. Hostetler, Davenport, Iowa, on March 14th, and of S. S. Gardner, Braddock, Pa., on March 4th.

We can here only briefly make this announcement in time for our press, not being in a position to chronicle further remarks of their activities in the profession. A fuller account of their worth and position in the profession will be given in our next issue.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 921

Wednesday, April 1, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	387
Convention Aftermath	388
Association News	389
Report of the Convention of the Middle Atlantic States } Association	390
Bronze Bust of the late Benjamin J. Falk	392
Business Philosophy (William Feather)	395
Death of Benjamin J. Falk	396
House-to-House Photo Salesman Tells How He Gets } Business (Frank H. Williams)	398
A Word on Photographic Drapery	401
Price Cutting	404
Backgrounds for Bust Portraits	406
Obituaries	407
Among the Societies	409
As We Heard It	410

Editorial Notes

It is with great pleasure that we extend our hearty congratulations to Mr. Henry Vollmer, of Bloomfield, New Jersey, upon reaching the 25th anniversary of the founding of the Vollmer Studio. It was in March, 1900, that he established himself at Bloomfield Center and he continued there until 1915, when he transferred the studio to his handsome residence in Monroe Place. Mr. Vollmer may well be proud of his record of so many consecutive years of service which is now continued under even more auspicious circumstances. He observes in his spacious advertisement in one of the local papers showing his home-studio, that he has something unique: a place where home comforts and studio work are com-

bined in a day and evening service. Evidently his position as an artist is upon a firm foundation, for he declares he has no part nor lot in methods of drumming up trade by ringing doorbells or solicitation by telephone.

A London writer for the *Manchester Guardian* describes a plan in force at the reference library of the National Portrait Gallery for collecting and filing photographs of notables.

The painter of the future will be able, not only to turn to a fine print, but to several untouched negatives of his subject. This will be a safeguard against the perpetuation of a flattering or conventional likeness.

The collection was begun in war-time and some two thousand photographs of distinguished contemporaries have been accumulated.

Of these prints, 160 selections from the collection are now on exhibition at the rooms of the Royal Photographic Society in Russell Square. Walter Stoneman, the eminent photographer, has interested himself in this matter and has succeeded wonderfully in bringing out character in these well posed and untouched pictures.

Perhaps the most striking is the print of

Thomas Hardy, notable for its lean and rugged face.

Bernard Shaw's face shows two phases—one side shows vivacity and joviality while the other shows melancholy.

Stanley Baldwin, now Premier, is caught with the expression of quizzical good humor which he wears in good fortune and bad.

It would seem to us that painters of the future, in depicting the great ones, long dead and gone, will use a good deal of discretion in the use they make of these prints, but then, you never can tell. Consider the trend of biography, which now tends to bring out raw facts. Perhaps the painters of the next century will make their portraits true to the life, instead of idealizing their subjects. Perhaps former portraiture and that of the future will stand in the relation of Parson Weems' Washington and Lytton's Queen Victoria.



We have a good word for the cross-word puzzle for, at least, it has a tendency to keep John and Joan from roaming and getting into mischief, but it will pass—we still wonder what fad will come next!

Mah Jong, so fascinating a few months ago is suffering from the blight of puzzling and so are the movies and the bookshops, while hard worked assistants at the public libraries are having an easy time from the same cause. Some other diversion is sure to bob up, and the current craze will soon be forgotten.

Once the family photograph album was an unfailing, though mild, source of entertainment during beaung, when all other indoor sports failed.

Perhaps the necessity for sitting in close formation had something to do with the popularity of photographic portraiture.

Few people of this day know of the wicker basket of daguerreotypes in ornamented papier-mache cases that preceded the photo album.

Some of these old daguerreotypes have lately been exhumed from forgotten drawers

in old desks and have been photographed. Many of the enlargements are wonderfully fine, but occasionally on up-country farms one comes upon some startling subjects and poses. The master of the household, then a man, is seated. He consists largely of hair. A checkered waistcoat of figured silk is spanned by a massive gold chain retouched in gilt so there will be no mistake about it. A high standing collar, whose sharp points narrowly miss piercing his jowl, is circled by an impressive stock. A high shouldered broadcloth coat, light and tight trousers, and bright, shiny boots complete the costume.

The humble figure standing beside him, with a toil worn hand resting on his shoulder, is his wife. Her scanty hair is drawn tightly back to a little knot that looks like a nut screwed up by a monkey wrench.

She is wearing her best Sunday flounced silk dress and her prunella gaiters. A broad lace collar and a cameo brooch seem to be the only frills she permits herself.

This kind worked harder and longer hours than factory hands, cleared the land, made a home and sent their sons to fight for the Union.

They strove mightily and made this U. S. A. what it is for us.

It is a pity that many of the unsophisticated descendants of such people fall victims to the traveling fake artists who, for an exorbitant price, furnish execrable crayon enlargements in hideous frames, when for no more of an outlay they could get a perfect enlargement from a reputable photographer.



Convention Aftermath

We want here, not so much to give verbally what the various speakers at the Middle Atlantic States Convention gave utterance to, valuable as it was, but to embody tangibly the impressions these addresses made upon us, and the thoughts and ideas they engendered, which, after all, is the most valuable asset possible for appli-

cation to personal performance and really what the proponents intend should be.

We were particularly interested in the talk and demonstration from examples by Mr. Towles. He handled the subject as one only can handle it who has had abundant experience and knows whereof he speaks.

What was particularly valuable is this:—The portraitist, wherever he happens upon a picture exhibiting a graceful and pleasing pose, should at once make it an object lesson and acquaint himself with the features in it contributory to the good impression it makes. It will not do to simply make mental or written note of the effect, to carry out certain schemes for future reference in application, but it is essential to know the rationale of the effect produced. A study of good portraiture has this particular value, that it points out what is most desirable in a portrait. When one sees that a certain feature obtains in all presentations of the human face and that our failure to get delight from a portrait even though it have artistic quality, is due solely and singly to the lack of this essential feature, he has received a lesson.

What is this constant factor operating toward success? It is concentration of interest; the suggestion of life and animation in

repose. Such a pronouncement savors of a paradox, you might think. But you will admit that "repose" by no means connotes inanimation, and so there is no contradiction in terms between animation and rest. If a figure is presented, the spectator demands its exhibition be interpretive of its vitality. Photography is much more restricted than painting in giving animation in repose, and painters repudiate what instantaneous photography demonstrates as the actual position at any one moment; yet we know it is possible by photography to show animation, even though it be but of a momentary phase, and this is done by study of bodily expression as well as of the face. The body is as eloquent as the face and interprets the expression on the countenance. The Greeks knew this well, so that even though all we have of some of their great statuary may be but the torso, the headless body, by a study of the bodily pose the hands and the feet included, we may divine what was the expression of the face. And so it is possible for the camera to get expression, animation, vitality in the subject by simultaneous study of bodily pose and facial expression—to put into the picture of the person the natural characteristics which connote his or her individuality.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

How many have thought about pictures for the National Exhibit at the Cleveland Convention? Right now, with spring business at its best, patrons looking their finest when nature is budding forth and everything freshened up with the new life—what better time of the year is there to put that keen enthusiasm into one's work which

produces "exhibition material"? Too busy, you say, to make up the extra prints? All right, then—just note the file number of a few choice negatives as they pass through and then, later on, about May or June, it will save the trouble of hunting through a miscellaneous assortment to find the ones you want to send to the Convention.

The Picture Exhibit formed a mighty attractive portion of the Milwaukee Convention, due largely to the very satisfactory means for displaying the work sent in, but more so because the officers had the material at hand from which to select a good exhibit. We are going to have the same easels, of the "A" frame type, at Cleveland, with plenty of illumination and space, so we want an even better assortment of photographs, if possible, to be in keeping with the magnificent proportions to which the rest of the Convention is growing.

See that "if possible" just above? That's up to YOU. Photography, like everything else, does not stand still. It either progresses, or it retrogresses—goes backward. The National's aim is to prove to the public that photography is a *progressive* art, and there is but one way of doing it—put the proof before their eyes in the Picture Exhibit. That's why we are calling your attention to this opportune season for picking out the best samples you have, for exhibition at the National Convention.

✱

Just a word about memberships—Ohio has been coming in pretty strong ever since the first of the year, as might be expected, but last week Kansas forced itself on our attention by having five arrive in three days. Good work, Kansas. There are already over two-thirds of your last year's members paid

up for 1925, plus several new ones. We are looking for the delinquents to come in most any day and keep up the good record.

As to the membership in general, the Secretary's office is grateful for the prompt responses received from our first and second billing for dues this year. With the half-way mark for last year long since passed, it is encouraging to the officers to see the members taking such an interest in their National. April, the beginning of the second quarter of the year, is a fine time for the rest of the outstanding members to make the supreme effort and get all you can for your money. It is safe to wager that there are five hundred photographers within range of the Convention who will string along between now and July 27th that might just as well secure their membership cards NOW and have that much over with. It will make going to the Convention less burdensome and expedite many details.

The present situation with the Traveling Loan Exhibits is very active in the Northwest, but practically at a standstill in the East. We can route them on comparatively short notice to places east of the Mississippi, whereas northwestern bookings run along into April, May and June. Each set contains from thirty to thirty-five pictures from the Milwaukee Convention and may be secured by members upon their agreement to prepay expressage to the next exhibitor.

Report of the Convention of the Middle Atlantic States Association

The convention of the Photographers' Association of the Middle Atlantic States was held at the Benjamin Franklin Hotel, March 23, 24 and 25, 1925. In spite of the adverse comment in advance of the convention, it has proven one of the most successful in the history of an amalgamated association. Much credit is due to the indefatigable work of the officers of the Association and their many willing helpers. When one considers that the convention by the Middle Atlantic States, which has just closed, was

launched successfully and all the work performed necessary to secure talent, etc., within six weeks, it must be accounted truly a stupendous undertaking and so the BULLETIN OF PHOTOGRAPHY accords its heartiest praise to this successful affair.

The picture exhibit was wonderful in the matter of its size and also its quality; every screen and wall space available was utilized. Photographers, not only in the Middle Atlantic States, but from Canada and the far West, sent complimentary exhibits.



BANQUET AND DANCE OF THE MIDDLE ATLANTIC STATES ASSOCIATION AT THE
BENJAMIN FRANKLIN HOTEL, PHILADELPHIA

Photo by Klein & Goodman

The members of the M. A. S., who entered each three pictures, had an individual rating on each of the prints they contributed. This imposed a tremendous undertaking for the judges, but it proved of inestimable value.

The management of the Benjamin Franklin Hotel offered every facility to those in attendance; in fact, we have never attended a convention where the hotel management went so out of its way to do so many favors for a convention.

When the M. A. S. convention opened, they had a fair balance in the treasury and when the convention closed, there was not a bill owing, all debts were settled and quite an addition made to the original reserve fund, which will now be used as a working capital during the coming year.

When the convention started, as originally stated, there were to be no manufacturers or dealers represented, nor no business done on the convention floor. Our friends, the manufacturers and dealers, were invited to attend, and quite a number of firms were represented, unofficially. At the close of the convention, the following was the exact list of attendance:

Studio Owners	130
Studio Employes	51
Manufacturers and Dealers..	27
Guests	82

At the opening session on Monday morning, by actual count, there were 82 in attendance. An address of welcome was made by Dr. Thomas W. Davis, City Statistician. The past presidents of the Association and President Monahan, of the P. A. of A., were invited to talk from the platform. This was followed by the appointment of the general committees.

George W. Harris, of Washington, D. C., gave a very instructive talk on "State Your Business Troubles," and was delivered in his usual forceful manner.

At the afternoon session Walter Scott Shinn, of New York, gave an impromptu demonstration of the many useful things he employs in his own work, and as this would be of a lengthy nature, we have requested Mr. Shinn to prepare for us a short article, which will probably present his subject better than we can write it here.

The demonstration in Carbro and Carbon Printing, by J. E. Jeltsch, Newark, N. J.,



BRONZE BUST OF THE LATE BENJAMIN J. FALK

awakened considerable interest and was an eye-opener to many of those in attendance by reason of the beautiful results obtained by the carbonyl process.

In the evening John I. Hoffman, the former secretary of the P. A. of A., gave a very interesting talk on "Business Ethics," which was followed by an informal dance in the Crystal Ball Room of the hotel, until the small hours of the morning.

The Tuesday morning session was started early and the twenty-minute talks by Messrs. Richard T. Dooner, Elias Goldensky and Will H. Towles were extended in time, and much valuable information given.

A talk by Virgil Kauffman, of the Aero Service Corporation of Philadelphia, on "The Development of Aerial Photography," was exceedingly interesting and many examples of aerial photography shown, telling its adaptability in construction. Mapping and other engineering work was dealt with.

Mrs. Helen G. Stage gave a fine lecture on "Reception Room Methods," showing the value of the study of the temperament of the patron and the importance of indirect influence in directing the selection of the work which is most profitable from a business standpoint.

In the afternoon Ryland W. Phillips gave a practical commercial demonstration, photographing models in very handsome gowns. He was followed by Mr. W. H. Hoedt, of Philadelphia, who gave an illustrated lecture with lantern slides on "Photography as Applied to Advertising," and showed many familiar and practical examples.

Will H. Towles gave a constructive criticism on about thirty prints taken from the walls and his analysis proved of much interest.

The balance of the afternoon was taken up by a visit to the Academy of the Fine Arts. In the evening the Philadelphia photographers entertained and the entertainment provided was everything that could be desired.

On Wednesday morning, at the opening

of the business session, the election of officers took place. The following is the incoming board:

President, David B. Edmonston, Washington, D. C.

Vice President, Ralph Phillips, Bloomsburg, Pa.

Secretary, W. Archibald Wallace, Wheeling, W. Va.

Treasurer, E. W. Brown, Beaver, Pa.

The State Vice Presidents are as follows:

Pennsylvania, J. J. Flaherty.

Maryland, J. C. Christelf.

West Virginia, Mabel Bickle.

Washington, D. C., Grant Leet.

New Jersey, J. H. Tweland.

Delaware, Gould White.

Virginia, Fred. Hamblin.

North Carolina, Noel Paton.

(Mr. Flaherty declined the nomination to the vice presidency, as he told the committee he thought he could better serve the interests of the M. A. S. by being a State vice president with headquarters in Pittsburgh.)

The selection of the next place of meeting was left to the incoming board, with a recommendation that Washington, D. C., be chosen for 1926. The following amendments to the By-Laws were adopted:

Article II, Section 4.

Any studio employe shall be extended the privilege of attending the convention upon payment of one dollar (\$1.00).

Article III, Section 1.

The dues of active members shall be three dollars (\$3.00) annually, and upon the payment of two dollars (\$2.00) additional, will be admitted to the annual convention.

Section 2.

The dues of associate members shall be five dollars (\$5.00) annually.

Section 3.

Active members only shall have the privilege to speak in all regular meetings, right to vote and hold office.

Section 4.

No member shall be allowed to transact or solicit business at any of the meetings without the consent of the officers.

President Orren Jack Turner inaugurated a scheme to have a library for the members of the M. A. S. and has already collected quite a number of books that are available to the members. An appeal was made for contributions of books, and this met with quite a hearty response. Any member desiring to contribute books or make a donation to the library, if he will send it to Mr. Turner at Princeton, N. J., it will encourage Mr. Turner's ambition to have 1000 books available for the members of the M. A. S., which shall prove of value to them.

Miss Virginia D. Whitaker, of Pittsburgh, gave an intensely interesting talk on "Photography and Photographers and the Public Opinion." Miss Whitaker's talk was business from the start to the finish, and we hope to print this in one of the future issues of the BULLETIN OF PHOTOGRAPHY.

Pirie MacDonald gave a very forceful talk, followed with some concrete examples and practical business talks.

At the afternoon session T. R. Phillips, of Washington, Iowa, Secretary of the Photo Finishers' Association of America, gave an instructive talk on "Profitably Conducting a Photo Finishing Business," and gave some very interesting facts and figures. We will print Mr. Phillips' talk in one of our future issues, as well as that of A. O. Clement, Secretary of the Photographers' Association of North Carolina, who gave a talk on "Co-operative Advertising."

Jacques Romano thrilled his audience with his talk on the "Photographic Mind." He certainly proved interesting and many

of the humorous examples and descriptions convulsed his audience. He was followed by W. O. Breckon, of Pittsburgh, who gave a fine demonstration on "Home Portraiture," and also described a few wrinkles he employs in his work.

At the banquet in the evening our genial friend, Paul True, acted as toastmaster, and one of the most pleasant duties he had to perform was presenting President Turner with a green gold new model Hamilton watch and chain, which was inscribed:

"An Appreciation from the Photographers of the M. A. S., March 23, 1925, Philadelphia."

Mr. Turner was flabbergasted, as he had particularly requested that nothing of this kind be done, but his untiring work and devotion at this convention deserved some little remembrance.

This was followed by a fine address by Dr. Thomas W. Davis, City Statistician, and by Pirie MacDonald, who gave an interesting talk. As the program was carried out so promptly, the musicians were not on time, but a very interesting half hour of open discussion was given by our humorous friend, Jacques Romano, who entertained his audience with a lot of things he did not have an opportunity to say in the afternoon session.

The retiring vice president, J. J. Flaherty, was presented with a silver cigarette case and match box by his colleagues on the Board.

Referring to the library of books that President Turner has made an appeal for, the idea of this is to have the library for the use of the photographers of the M. A. S. The books will not only be on photography, but on business, art and many kindred subjects which would be valuable to one's busi-



SOMETHING NEW!
A monthly service of Photo Finishers Display Cards to give to your retail stations. Two cards to a set, done in oil colors, each month. New prices in effect Jan. 1, 1925. Circulars and prices on request. Manufactured exclusively by
S. L. HENDRICK
123-125 S. JEFFERSON ST.
CHICAGO, ILL.



INKS for BROMOILS

Made in BLACK, BROWN and BLUE

Endorsed by famous Bromoil Makers in America

2-oz. cans, black, \$1.00; brown or blue, \$1.25—post free

CROWE PRINTING INK CO., 724 N. Third St., Phila.

ness. If you have any books that you feel you can spare, and would like to donate to the library, or wish to make a cash donation, send them to Orren Jack Turner, Nassau Street, Princeton, N. J. The books in the library are now available and a small catalogue has been prepared so that you may make immediate selection. There is no charge for the loan of books except that you send 10 cents for the cost of packing and postage.

In conclusion, let us say just this: that this convention has set a pace which should make it a cynosure for other conventions. Its peculiar feature was its homogeneity. It was something corporate—in a true sense an organism, for it possessed vitality, energy and harmonious relationship of each and all its constituents.



Business Philosophy

WILLIAM FEATHER

Do you know what holds people back more than any other one thing? Being unable to do anything without being told.

I have seen men and women sitting around with their hands folded, waiting for something to do—to be told to do something—when all about them was disorder. Desks piled high with unsorted, unfiled correspondence. Filing cabinets bulging with out-of-date junk. Corners filled with worthless odds and ends. Why not clean up?

I recognize it is not the policy of employers to schedule work in such a way that idle time becomes a problem of employees. But the common complaint of employees is that they see no opportunity in their present jobs.

We should all remember there is no business, however small, that does not contain the germ of a bigger business; and there is no job, however small, that does not contain the germ of a bigger job.

But bigger business and bigger jobs are not built by men and women who must be told what to do next every time the last order is completed.

For Ideal Large Heads



Two different types of portrait lenses should be available, according to the subject, but both working at extremely large aperture to insure capturing the desired expression "on the wings of thought"—

HYPERION

Diffusion Portrait Lens *f*4

SERIES B

Gundlach Portrait Lens *f*4

Let us demonstrate the possibilities in modern portraiture at your command with these modern portrait lenses.

*Have you seen the new
Gundlach Catalogue of
Lenses and Cameras?*

GUNDLACH-MANHATTAN OPTICAL Co.

841 Clinton So.

Rochester, N. Y.

HAMMER PLATES

coated on clear, transparent
glass and rich in silver of the
finest grade, hold the record
of efficiency the world over.



*Hammer's Booklet, 10th edition,
sent on request.*

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street

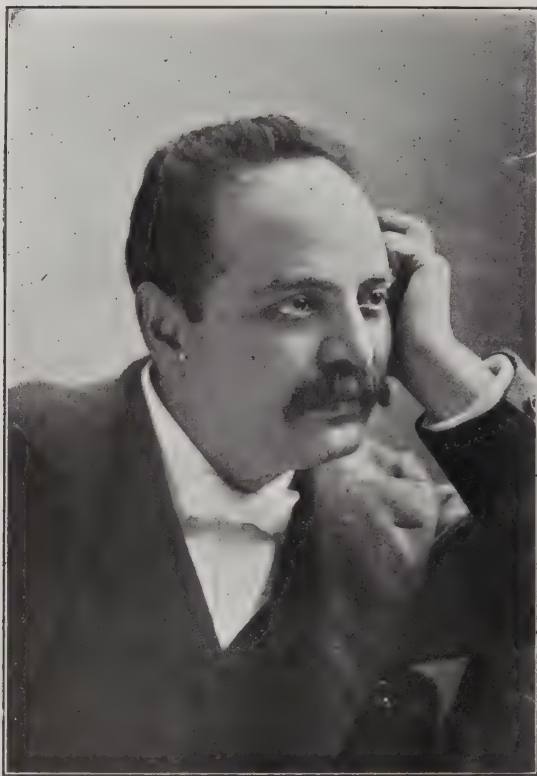
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

Death of Benjamin Joseph Falk

Just as the Photographers of the Middle Atlantic States were about to open the Convention in Philadelphia, news was received of the death of Benjamin Joseph Falk, of New York.

Few men in the profession are so well known as Mr. Falk, because he has been for so long a time so intimately connected with



THE LATE BENJAMIN JOSEPH FALK

all that concerns photography in America, that he is identified with every movement up to the present. He would have been one of the most prominent features at this present convention had his life been spared.

His cordial and genial nature, his wide sympathies with his fellows of the profession and his companionable temperament, only makes the loss more intensely felt by all who knew him, and the number is great.

Mr. Falk was not only eminent in the artistic feature of photography, ranking

with the eminent portraitists of his early years, Dana, Sarony, Ryder and others, but he was also a good business man and understood how to make his art pay.

Some years ago he suffered loss from fire. Many of his valued negatives were destroyed, which meant more than it does now to the photographer, inasmuch as large pictures, 20 x 24 were made directly then, and not as now, by enlargement from small size. But he recovered speedily from this set back and his business was soon in its former flourishing state. His work was well-known and appreciated by the theatrical profession to which he particularly catered, and many of his portraits of distinguished theatrical stars of the past rank among the best portrait work by the camera.

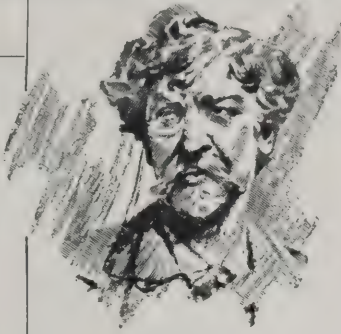
As we said, his interest was keen for the welfare of the photographic profession, his activity untiring and his will to purpose, irresistible—he got what he went for. He was instrumental in securing the copyright privilege to the profession, and ever alert to propose methods of improvement all along the line of photographic activities.

The photographers of America appreciate their great loss in this man and many were the expressions of kindly remembrance we heard on the floor of the convention by men who were not only his fellow workers, but his dear friends. We subjoin a tribute to his memory by Pirie MacDonald.

In the eighties and nineties, theatrical photography occupied a place in the public mind that is not now realized by the younger generation in the craft.

Hundreds of thousands of cabinet photographs of footlight favorites were sold to the public at a quarter each. There was then incentive to make legitimate and attractive pictures and some few men had the way, a way that makes the average of theatrical photographs of the present day look uncertain and amateurish.

The acknowledged leader of that time



Whistler

An expressive example

of the genuinely distinctive in photo papers is HALOID ATLAS. The surface is unique. Nothing quite like it for portraits of refinement and of culture. It is a paper that says "Quality" and commands a higher price.

HALOID ATLAS for better, more profitable portraits.

The HALOID Company, Rochester, N. Y.



NEW YORK OFFICE
225 Fifth Ave.

CHICAGO OFFICE
68 W. Washington St.

BOSTON OFFICE, 101 Tremont St. at Bromfield
San Francisco Agent A. H. MUHL, 143 Second Street
Los Angeles Agent A. H. MUHL, 643 S. Olive Street

was Benjamin J. Falk and the memory of his graceful, vivacious and sympathetic work is still cherished by those who were fortunate enough to know it intimately.

There came a day when "rotogravure sections" gave to the public twenty prints for one-fifth the cost of one of the Falk pictures and the art languished and he, and the other half dozen big men, went into private portraiture.

His leadership as a maker of photographs, however, was not the only point on which his friends claim distinction for him. His interest in the profession was so constant and strong that no movement for the betterment of photographers but was accepted as an opportunity for service.

He gave months on end and he spent more money than any photographer in America in the matter of Copyright. The present status of photography in the copyright act is largely the result of

his work and those who were draughted into the job by his enthusiasm.

His cultured mind—few photographers have had the equal of his wide reading—and his sound and balanced judgment were always used when serious counsel was needed.

He was a generous man, generous in his judgments of others—and material things he loved to give.

He was a gentleman.

He passed away on the 19th of March, 1925.

God rest him.

PIRIE MACDONALD.



Success has no foe but fear.

What is your ideal? Men of achievement are men of high ideals.

Being cheap and being economical are entirely different things.

If you really need a thing it costs you more to do without it than it would to buy it.

Doing work well is important, but to be profitable it must be done quickly, swiftly and with dispatch.

House-to-House Photo Salesman Tells How He Gets Business

FRANK H. WILLIAMS

Let me summarize the points which are most helpful to me in getting business when going from house-to-house selling studio work.

FIRST—*Making my visit seem important.*

I have long been out selling studio work by house-to-house canvassing and I have long made a study of direct selling of this sort and from my experiences and studies I have come to the definite conclusion that the one big reason why so many outside salesmen get coldly turned down is the fact that they do not make their visits seem important to the people they call on.

Look at the average fairly unsuccessful house-to-house salesman. He rings the doorbell of a home and with a sort of hang-dog air waits for the housewife to come to the door. When the housewife does come he says something like this to her:

"Would you be interested in buying a new washing machine?" Or whatever the article may be that he is trying to sell.

In nine cases out of ten when the salesman makes that sort of an approach, he foomles. The housewife, feeling that the salesman is only another one of the many peddlers who have been ringing her doorbell in the past few days, says "No" quite abruptly and slams the door in his face.

Then this salesman says that he is working in a hard town, or he blames his product. He never seems to think that the town is all right and the product is O. K. and that the real trouble lies with himself.

When a salesman tackles a house on that basis he doesn't make any sort of a worthwhile impression on the housewife. He doesn't in any way at all make the housewife feel that his visit is of such importance to her that she must hear him through.

When I call at a home the first thing I do is to say something like this:

"My name is John J. Blank. I represent the A. B. C. Photographic Studio of this

city, at 143 West Main Street, phone Main 817. Mr. A. B. Chapman is the proprietor of the studio. Here is my card giving my name and address and the name and address of the studio."

After presenting the card to the woman I give her a few moments or so to look at the card. I've noticed that every time I hand people a card after a somewhat lengthy introduction of myself in this way, the people look at the card carefully, which helps me in making my visit seem important.

"You probably know the A. B. C. Studio," I then go on to say. "This studio has been in business at the same place for the past ten years and we number some of the most important people of the city as our regular customers."

All this preliminary has a psychological effect on the prospect. It makes her say something like this to herself:

"What's this fellow leading up to, anyhow? He must have something important to say to me or he wouldn't spend so much time making sure that I know who he is and that I know what studio he is representing and where the studio is located and all that sort of thing. I guess I better listen to him. I don't want to miss anything."

In other words, this lengthy, careful introduction makes the prospect feel that my visit is important and this, in turn, makes her give me a very careful hearing.

There's no doubt at all that the most important point in any house-to-house selling interview is right at the start of the interview. It is the space of just a minute or two that determines whether or not the housewife will turn the salesman down. If the salesman can keep her from turning him down abruptly at once, then the chances are she won't turn him down at all.

So this thing of having a long introduction in which I make the prospect feel that my call is going to be important to her, makes her refrain from at once turning me

down and so greatly increases my chances of ultimately making a sale to her.

SECOND—*Diplomatically Flattering the Prospect.*

Why do people have their pictures taken?

It is generally because they are more or less vain.

If a person had no vanity about himself at all, if he had no personal interest in himself at all, then he wouldn't care whether he had his picture taken or not.

This vanity may take the form in the prospect of feeling that she is good looking. Or if she knows that she isn't good looking, it may take the form of feeling that she has an interesting face, or an aristocratic face or an intellectual face. Or if the prospect's vanity may not take any of these forms, it may take the form of deep personal interest in which everything the prospect knows anything about or has anything to do with, assumes a greatly enlarged importance.

Consequently in the house-to-house selling of studio work I always try, right at the start of the interview, to diplomatically flatter the prospect. Of course, I always try to put this flattery across so subtly that it will make the prospect feel good, without letting her see what is being done.

For instance, suppose that I am working in one of the middle class sections of the city where the people are, as a rule, not particularly good looking.

In such a case I'll say something like this to the prospect:

"Our studio is very anxious to get more pictures of interesting women. We have gone in rather heavily for pictures of men recently and have achieved a splendid success in this line, but we want to make our work more balanced and so are very anxious to get a representative trade from the interesting-looking women of the city. This section of the city is noted for the progressiveness of its women and so we have come here to present a proposition to the women of this section in the hopes that we can

*Get first-hand information
in regard to*

ILEX LENSES

*by talking to the photog-
rapher who uses one.*

DROP us a line and we will give you the name of someone in your section who uses an Ilex. Our greatest assets are these thousands of satisfied and enthusiastic Ilex users.

Booklet listing the complete line of highest quality photographic lenses and shutters can be obtained from your dealer or direct from us.

There is an ILEX which will meet your needs.

ILEX OPTICAL COMPANY
ROCHESTER, N. Y.

HIGGINS'

**PHOTO
MOUNTER
PASTE**



THE professional or amateur photographer who requires a pure-white, smooth-spreading paste always asks for HIGGINS' Photo Mounter.

This adhesive dries very quickly and positively will not warp, strike through, nor discolor the finest paper.

HIGGINS' Photo Mounter is unexcelled for all kinds of mounting work, from scrap pictures to the highest grade photographs and engravings.

CHAS. M. HIGGINS & CO.
271 Ninth Street, Brooklyn, N. Y.
CHICAGO LONDON



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK
WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES

Write for price list No. 8.

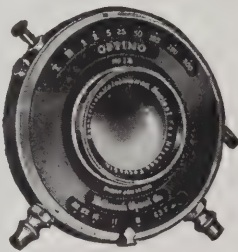
Consult Blue List No. 2 on Specialty Work for your Amateur Trade.

BLUM'S PHOTO ART SHOP, Inc.
1021 North Wells Street CHICAGO

Save 25% to 60%

ON SLIGHTLY USED

GRAFLEX, CIRKUT, VIEW and AMATEUR CAMERAS



Our Bargain Book and Catalog contains things that the professional and amateur photographer needs.

SEND AT ONCE
FOR YOUR COPY

You will find the most up-to-the-minute Cameras, Lenses and supplies of every description, both used and new, listed therein at startling reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY
112-M, South Wabash Ave., CHICAGO, ILL.

get a worth-while amount of their patronage in this way."

Then I start in on my sales talk, implying all the time that it would be a fine thing for our studio in its efforts to get more interesting women as patrons, if the particular woman I am addressing would have her picture taken at our place.

This sort of thing pleases the woman. It makes her feel proud of her neighborhood—and neighborhood pride is quite strong among many women. It makes her feel, too, that our studio is pretty enterprising and wise to realize the fact that the women of her section are so especially progressive and interesting. And the fact that I am asking her to have her picture taken at the studio makes her feel that I consider her to be one of the interesting women of the section.

All of which flatters the prospect, puts her in a friendly mood toward the studio and toward myself and helps greatly in getting her patronage.

THIRD—*Playing up the special features of our offer.*

Women have been trained, through repeated experience with house-to-house salesmen, to expect something special from all such salesmen. They expect better bargains than they could obtain at the stores or studios. Consequently I have found that it is the best sort of business to at once play up the special features of the offers we make. These special features may be special prices, an extra number of sittings, tinted photos or something of that sort. After playing up these features I keep referring to them and, in fact, revolve my whole sales talk around them. And this gets very satisfactory results indeed.

It will, undoubtedly, be of value to various photographers to remember these points when going out to try house-to-house selling of studio work or when sending out salesmen to engage in such work.

✱

The fellow who loses his head never seems to miss it.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

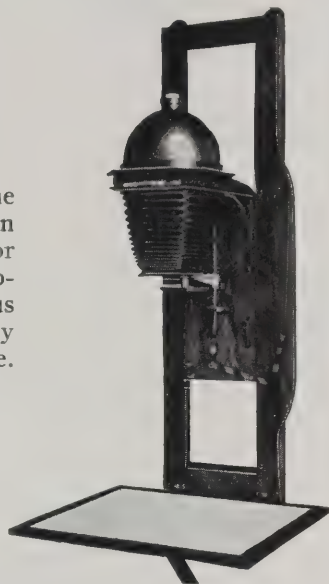
SOME WORTH-WHILE FEATURES:

- Projects six diameters.
- Takes no floor space.
- Special $f4.5$ lens.
- 400-watt lamp.
- Occupies only 32 inches in width wall space.
- Independent focusing feature; this enables the operator to take out the regular lens and put in any short focus lens for making reductions or lantern slides. In using any lens but the one supplied with the outfit, it would be necessary to focus by hand (the old way), this can be done easily and requires very little time to make the change.

At your dealer

WRITE US FOR DESCRIPTIVE CIRCULAR

THE CALLIER ENLARGER
BRUSH, COLORADO



A Word on Photographic Drapery

There are two or three points on drapery quite pertinent in relation to photographic practice.

We owe to the ancient Greeks our best standard of the human form, and we also derive from this essentially artistic people much that is valuable, by way of suggestion, as to the shapes and castings of draperies, and the other habiliments by which the human figure may be adorned and expression thereby given to it.

There is, however, one point which the photographer must take into consideration in following the examples set by the antique in the management of the drapery. The photographic picture, like the picture upon the canvas of the painter, requires a different treatment than that which is demanded by the sculptured figure. The photograph is an artistic illusion, a semblance of relief upon a flat plane and the method which some photographers pursue in imitating so palpably

sculptured work when they undertake antique draping of the figure gives a false impression, neither suggesting life nor even the imitation of the sculptured marble. In the antique and the modern work imitated from the antique it is proper to sculpture, and really a distinct beauty to have the close adherence of a light garment to the limbs or bosom, but in a painting and as well in a photograph, unless one desires to express rapid action in the figure or the effect of wind, it is a defect. We know you can refer to Michaelangelo, but even in the case of this wonderful man we will not give up our contention, but shall ask you to compare his treatment of draped figures with what Raphael has given us.

Draperies which entirely conceal the figure by the amplitude of their folds confer a dignity and grandeur, even to subjects clothed in the ordinary way, or with this clinging garment would by no means favorably

Photographic Facts and Formulas

By E. J. WALL

F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE \$4⁰⁰ PER COPY

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia, Pa.

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS
636 Franklin Square Philadelphia

impress us. The early Italian painters felt the value of drapery to give effect to their figures, and the way in which it is managed often atones for some of the crudity of their work. More grace, too, is often added by length of line to attitudes in themselves graceful. We may notice how a long riding-habit sets off the graceful figure of a woman on horseback riding in the old-fashioned lady-like way.

Raphael, in especial, is master in drapery management and worthy of our patient study. Nowhere is his exquisite taste more conspicuous than in the dressing-up of his figures. Some of his studies look as if they were about to step out of the canvas into the room, so natural is the form and suggestion of movement in the drapery.

He never overloads his figures. They have sufficient dress to make them expressive. Not too scant, nor too superfluous. We might say here, reminded as we are by Raphael's work, that action or movement in a picture is always aided by the streaming or fluttering or suggestion of previous movement of the dress. The previous movement of the figure may often be indicated by the manner in which part of the dress lies on the ground or on some near object, and there are often fanciful modes by which action or meaning may be assisted by drapery. We see this manifest in the works of Raphael, Angelo, Angelico and in Flaxman's figures illustrating Homer and Dante. But again we shall caution not to imitate too closely this sculptor-like disposition of the draperies, but only to employ it where certain effects are aimed at.

Here we are at the end of our tether, and yet we find there is a good deal further to be said about drapery, but we must bridle in or rather put the nightcap on our subject for the present.

✽

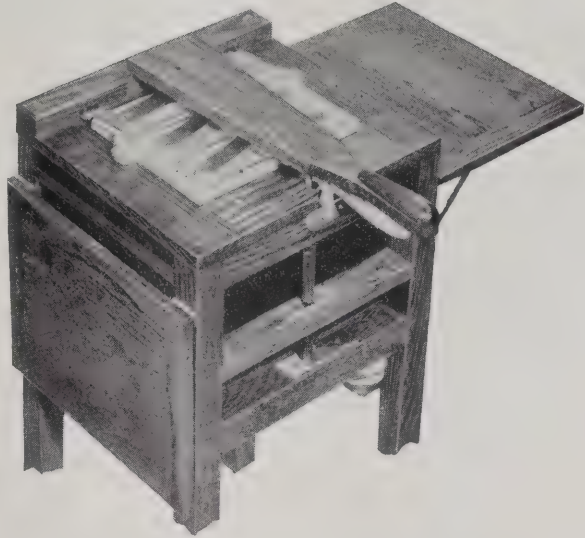
The following item appeared in a Metropolitan newspaper recently:

"Rastus Johnson accidentally drove his car into the parade of the Ancient Order of Hibernians. He would have been 39 years old next September."

A Better Printer

THE Crown Printer has long been known for good work, quickly and economically turned out. But it is even better now. The new model has a cast aluminum platen, light in weight but insuring even and ample contact over the entire print.

The cut shows the business end of one of the Crown



Printers. Over the safe glow of a ruby light the negative is masked, the paper is placed and the shaped-to-the-hand handle is swung down. The paper is now securely held by a pressure evenly distributed. A little additional push and the handle is locked and the lights, powerful enough for short exposures, are automatically on. A squeeze on the grip and the handle is released and the lights off. The print has been made.

This is the printer you need. Look it over at your stockhouse.

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

BIND your copies of

BULLETIN OF PHOTOGRAPHY

in the only perfect way

THE only Magazine Binder that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating

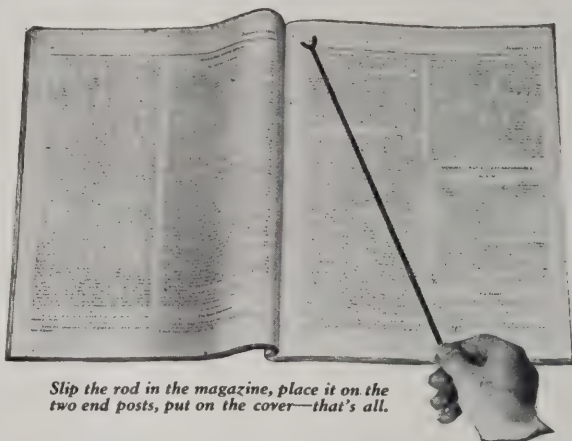
same. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.

¶ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

¶ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.



Over 2,000 sold and never a complaint.



Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all.

Price \$1.75, Postpaid

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Price Cutting

In any dull season of the year we are too apt to get the idea that we will have to "cut prices" as an inducement to the buying public to get them to have pictures made. So out comes the announcement that for the next thirty days you can get a seven-dollar-a-dozen photograph made down at Mr. Photographer's studio for the small sum of \$4.98—followed by a spirit of business—and Mr. Photographer "gets busy." But in a short time, and about when the dull season should be past, Mr. Photographer wakes up and begins to wonder, "What is the matter with business? I haven't had but three orders this week. Well, I got a lot of business on that special thirty-day offer, so I'll give prices another whack." So down they go again, this time so near bed-rock that a man would starve to death with all the business he could do. What is the result? The next we hear of him he is cursing the town and the country, and looking for greener

fields—while Mr. Competitor, around the corner, is doing business at the same old stand, and the people are whispering around that "Mr. Competitor does so much better work than Mr. Photographer that he has run him out of business." Oh, what a falsehood! Mr. Competitor has done no such thing. Mr. Photographer has run himself out of business.

Again, we have what we may call the "whirlwind" photographer, who comes into your town with a great flourish of trumpets, displaying some really good samples, and at prices that would be hard for the home photographer to meet. My experience has been that it is best to just hold your breath, also your prices; the storm will soon be over, and the atmosphere will only be the clearer for it having passed by. The people who "bite" soon find also that they are "bitten," and, ere long, Mr. "Whirlwind" will have to move on.

Please mention "Bulletin of Photography" when Corresponding with Advertisers



The standard price of any article is usually as low as can be made, after all expenses have been paid and a reasonable profit added. These expenses, of course, vary in different parts of the country, in accordance with the distance between producer and consumer, the cost of handling, transportation, etc.

One of three things invariably happens to the man who goes to cutting prices. They are that he will go bankrupt, leave town, or get his prices up to the standard. He either intends to get off a lot of shoddy goods through misrepresentation, doesn't understand the cost of living and doing business in that locality, or is a fool.

You who have a permanently established business in a locality are aware of the cost of living and expenditures necessary to your business; know at what price you can afford to make photographs. Therefore, you make your price as low as is consistent with quality, in an effort to meet competition that would no doubt otherwise exist. You may, therefore, be assured that the man who comes into your town and goes to cutting prices has no stability or honesty of purpose, or else he is unfamiliar with conditions as they exist.

✱

"Oh, doctor, do you think the scar will show?" asked the fair young appendicitis patient.

"Can't say, miss, I'm not setting the styles this year."

✱

An old Scotsman was consulting his lawyer as to whether or not it was advisable for him to take action against a certain man. He placed all the facts of the case before the lawyer, who, after he had finished, told him that he had a very good case to bring up, and would undoubtedly win.

"Ah, weel," replied the Scot, "I'll no be taking action, then."

"Why not?" asked the lawyer.

"Well, d'ye ken, it's ma opponent's case I've laid before ye!"

EMIL PINKAU & Co.

AKTIENGESELLSCHAFT

LEIPZIG (Germany)

Leading and oldest established factory
for Picture Post Cards supplies

VIEW POST CARDS

in Collotype, Colored Collotype, Photo-
gravure, Photochrome, Photocolor,
Bromide, and all other styles.

WRITE

for lists of Platinotype, Palladiotype
and Satista Papers, and for Enlarge-
ments and Contact Prints on Bromide
and Chloride Papers, Finishing, etc.

WILLIS & CLEMENTS, Inc.

604 ARCH STREET
PHILADELPHIA, PA.

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York



GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high
speed and brilliancy with-
out flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.

317 C East 34th Street

New York City

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.		No.		No.	
20	Trimming, Mounting & Framing	68	Decorative Photography	127	Amateur Portraiture
21	Albumen & Plain Paper Printing	69	Printing-out Papers	131	Simplified Photography
23	Photographic Manipulation	70	Advanced Pinhole Photography	132	Getting Results with Your Hand Camera
27	Pinhole (lensless) Photography	72	Photography for Profit	133	Finishing Portrait Enlargements
28	Seashore Photography	73	Panoramic Photography	138	Travel and the Camera
29	Flashlight Photography	76	The Hand-Camera & Its Use	139	Modern Methods of Development
30	Photographing Interiors	78	Printing Papers Compared	142	Profitable Processes, 40c
31	Photographing at Night	80	1st Book of Outdoor Photography	143	Remedies for Defective Negatives
32	Defects in Negatives	81	Oxobrome, Sepia & Blue Prints	144	Enlarging on Development and Bromide Papers
34	More About Development	88	Defective Negatives & Remedies	145	Failures—and Why; in Negative Making
35	Enlarging Negatives	89	Photography with Films	146	Success with the Pocket Camera
36	Lens Facts and Helps	91	Photographing Outdoor Sports	152	Photographing the Children
37	Film Photography	92	Practical Orthochromatics	153	Optical Notions for Photographers
39	Photographing Animals	93	Development (Gaslight) Papers	154	Photographic Printing Papers
40	Platinotype Modifications	94	Photographic Post Cards	159	Success with the Hand Camera
42	Genre Photography	96	Leaves from an Amateur's Notebook	160	Landscape Photography
43	Orthochromatic Photography	97	Photography with Small Cameras	161	Sports and the Camera
46	Development Printing Papers	98	Stereoscopic Photography	162	Hand Camera Tips and Pointers
47	Kallotype Process	102	Trimming, Mounting & Framing	163	Making Money with the Camera
48	Commercial Photography	103	Toning Bromide & Gaslight Prints	164	Enlarged Negatives and Transparencies
50	Studio Construction	109	Drapery and Accessories	165	Unconventional Portraiture
52	Aerial Photography	111	Photography as a Business	167	Modern Photographic Developers
54	Outdoor Exposures	115	Platinum Printing, 40c	168	How to Develop the Negative
55	Architectural Photography	119	The Optical Lantern	169	Photographic Words & Phrases
56	The Hurter and Driffield System	120	Marketing Photographs for Publication		
58	Outdoor Portraiture	123	Enlarging on Gaslight Papers		
61	Control in Pictorial Photography	125	Pocket Camera Photography		
62	Vacation Photography				
63	Photography in Advertising				
67	Orthochromatic Photography				

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

Backgrounds for Bust Portraits

The general advice as regards character of background for portrait work is that it should be lightest at the top, gradually becoming darker as it approaches the bottom, where at the extreme it should be most intense. The most approved taste prefers plainness, freedom from all pattern or design, a simple, retiring effect of light and shade harmoniously blended.

If one examines the work of even some of our best portraitists, it will be noticed that while supreme regard is had to lighting of the model, the background is not duly considered, and so really detracts from the artistic value of the composition. You will notice, for instance, that while one photographer adheres to the stereotyped plan of contrasting the lighted side of the figure against the dark of the ground, another as uniformly does the reverse. That is to say, after the model is posed and lighted, the background is remorselessly drafted into

service with no consideration of what influence it has upon the scheme of illumination. It really demands artistic perception to adapt the background; where one is in doubt it will be found safer to follow the suggestions at the beginning of this paper.

If one takes the trouble to study a few bust portraits by painters of reputation, he will find that the background is always quiet and subordinate to the subject, and no accessories are introduced or necessary to support it.

We might here say that we have noticed another fault in full-length figures, or three-quarter length, rather, and that is the too great emphasis of the lower part of the figure. This portion is often made as distinct as the upper part of the picture. It thus distracts the attention from that which should be the main portion of attraction. If this lower part were taken more in shadow and the background managed as above sug-

gested, the effect would be quiet and reposeful. To be convinced of this truth, take one of the pictures where the lower portion is too pronounced and, with the aid of a card, throw a shadow upon the lower part and note the surprising result. How much more artistic pleasure you have in thus viewing it. So you see, if that part were taken more obscured, which you can effect by use of dark screens, that a permanent effect would be produced.

The same rule prevails in the case of bust pictures where the drapery is dark; let the lower part of the background be the darkest, and the head will be all the more effective for it.

OBITUARY

CHARLES A. DOANE

Charles A. Doane, aged 74, died at his home in Carrollton, Mo., on February 17. He has been in bad health for several weeks. His widow survives him.

THOMAS W. MERCER

Thomas W. Mercer, aged 85, died recently at Portsmouth, Ohio. He was for several years in business in Gallipolis and also in Racine. His son, Ed. Mercer, survives him.

MORRIS W. HALSEY

Morris W. Halsey, the well known Yale photographer, died at his home in New Haven, Conn., on March 11th. He was 75 years of age and had been in business since 1878.

E. M. G. CRAWFORD

E. M. G. Crawford, aged 68, died on March 5th, at his home in Washington, Pa. He had been ill for six weeks and death was due to complications. Mr. Crawford is survived by his widow and two daughters.

HERMAN SCHOENE

Herman Schoene, aged 83, died at the Masonic Home at Decoto, Cal., on March 5th. Mr. Schoene was born in Germany, but has been in business in California since he was a young man. He is survived by one son and two daughters.

WILLIAM EDWARD O'BRIEN

William Edward O'Brien, of Toronto, Ont., died on February 18th, at the age of 67 years. He had been in poor health for two and a half years. Up till fifteen years ago Mr. O'Brien conducted a photography business in Oshawa and Whitby. He is survived by a son and daughter.

RALEIGH H. POSTLEWAITE

Raleigh H. Postlewaite died suddenly in his Paris, Ill., studio, and was found there on the morning of March 12th, after having been away from home all night. Mr. Postlewaite had been

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.

(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Ave., Chicago

WILLOUGHBY

110 West 32d St.
New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

BURNET'S ESSAYS ON ART

By **JOHN BURNET, F.R.S.**

The standard work for beginners and
advanced workers the world over.
Adapted by every prominent
art school and teacher.

Three subjects treated in one volume:

**The Education of the Eye
Practical Hints on Composition
Light and Shade**

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

in ill health since he suffered a stroke of apoplexy five years ago. He is survived by his widow and six sons.

EDWARD E. HAFER

Edward E. Hafer, pioneer photographer, died suddenly at his home in Reading, Pa., on March 16th, aged 82 years. Mr. Hafer was in business since before the Civil War until his retirement five years ago. He is survived by three children.

W. B. CUYLER

W. B. Cuyler, of Indianapolis, Ind., died at his home on March 12th, after a short illness of pneumonia. He had been a portrait photographer for fifty years. Mr. Cuyler was 75 years of age and is survived by his widow and daughter.

FRANK W. LEGG

Frank W. Legg, photographer of Woburn, Mass., died quite suddenly on March 21. Death was caused by heart failure. Mr. Legg retired from active business six years ago, having conducted a studio here for over thirty years. He was seventy-four years of age and is survived by his widow, son and daughter.

SCHUYLER COLFAX, JR.

Schuyler Colfax, Jr., son of Schuyler Colfax who was Vice-President of the United States under General Grant, died in New York on March 29th. Aged fifty-eight years. He leaves a wife and daughter. Burial was at South Bend, Ind.

Mr. Colfax was one of the founders of the Artura Photo Paper Co., at Columbus, Ohio, and former head of the Cinematographic Sales Department of the Eastman Kodak Company.

JOHN B. HOSTETLER

In our March 25th number, we gave a brief note of the death of Mr. John B. Hostetler, of Davenport, Iowa, on Saturday, March 14. Mr. Hostetler was born in Decatur, Ill., September 1st, 1868. He removed to Davenport in 1888, establishing there his studio, which continued thirty-seven years. His death was sudden. He appeared to be in perfect health up to a few days before he was suddenly stricken down with gastritis. Not only was Mr. Hostetler prominent in his own town, but was widely known in the photographic community and identified as one of the leaders of the profession in the middle west section. He was successful as a business man, but at the same time recognized for his artistic qualifications, having won numerous prizes at various exhibitions. He also participated in the municipal affairs of Davenport, was a member of the Chamber of Commerce, the Rotary Club and the Outing. Besides his widow, Mr. Hostetler is survived by his mother, two daughters, one sister and five brothers. His death came as a shock, not only to his dear ones, but also to the wide community of friends who appreciate the great loss sustained.



You can restrain the bold, guide the impetuous, encourage the timid, but for the weak individual there is no help, no hope. Might as well try to stand a string on the end.

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By ALFRED B. HITCHINS

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation.
It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

AMONG THE SOCIETIES

The Ohio division of the Photo Finishers' Association of America organized in Cleveland, Ohio, by electing O. P. Sells, Delaware, President; F. Mullins, Toledo, and C. P. Rief, Canton, Vice-Presidents; H. S. Smith, Akron, Secretary, and C. O. McGranahan, Youngstown, Treasurer.

✽

The Annual Convention of the Southwestern Professional Photographers' Association, will be held on April 27, 28, 29, 30, at Dallas, Texas. Headquarters will be at the Jefferson Hotel. The program as planned will be mostly educational, and Dallas has always produced a record attendance.

GUY N. REID,
Secretary-Treasurer.

✽

A meeting of the recently organized Photographers' Association of Northern Colorado was held on March 19, at the Torrell Studio in Loveland. The studio was filled with representatives from all of the neighboring cities, who discussed, during the evening, methods of improving photography. The stabilization of prices on various classes of photographic work was one of the

topics discussed. Refreshments were served by the Torrells.

The next meeting will be held in Greeley on May 21st at which time a representative of one of the large manufacturers will demonstrate working methods.

✽

Preparation of constitution and by-laws occupied the entire time of a meeting of the photographers of Memphis, Tenn., at the Cassaday Studio on March 17. Election of officers, which cannot be held until the completion of the legal code of the organization, was deferred until the next meeting, which will be held at the studio of J. C. Coovert.

Associated Professional Photographers of Memphis is the style of the new organization, which aims to raise the standards of ethics among the members of the profession in Memphis. Fourteen representatives attended the first meeting held at Moore's Studio while seventeen were present at this meeting. E. H. Cassaday, proprietor of the Gray Studio, was host to the gathering.

✽

The following precious preserved extract from a love-letter written home to his wife by a soldier on active service will evoke tender memories in thousands of our ex-service men:

"Don't send me no more nagging letters, Lettie. They don't do no good. I'm 3,000 miles away from home, and I want to enjoy this war in peace."

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Photography as a Scientific Implement

THIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

ORDER DIRECT FROM PRICE, CLOTH, \$9.00
FRANK V. CHAMBERS
 636 South Franklin Square, Philadelphia

AS WE HEARD IT

Bell and Jeffreys have recently opened a studio in the First National Bank Building, Rawlins, Wyo.

Carl Back, formerly with the Tanner Studio, Boonville, Mo., has opened a studio of his own in the Scholle Building.

W. B. King, of Hagerstown, Md., suffered a serious loss to his studio on March 15, when it was badly damaged by fire. Origin is unknown.

W. Sydney has opened a beautiful new studio in the Waukegan National Bank Building, Waukegan, Ill. Mr. Sydney also operates the Sydney-Brown Studio at Kenosha, Wis.

Mr. and Mrs. Oscar Fryklund, of St. Paul, have purchased the Knudsen Studio in Audubon, Iowa. Mrs. Fryklund is also a photographer and will be associated in the studio. Mr. Knudsen expects to make an extended visit to Denmark before locating anywhere.

The Schwaner Studio, located in the Skinner Building, Fairmount, W. Va., has been purchased by Ray O. Stoker, of Philadelphia, Pa. Mrs. Stoker is experienced in the profession and will assist in the studio. They will enlarge the business generally.

We have been presented with a card of invitation to the opening of the New York Studios of Strauss-Peyton, at Chickering Hall, 29 West 57th Street, March 27th. The new studio is designed by Rindskoph. The Strauss-Peyton Studios of Kansas City, Mo., have been transferred to R. A. P. DeCloud, owner of the Cornish & Baker Studios, and it is understood that Mr. DeCloud will continue the business under the firm name of the Strauss-Peyton Studios.

✽

The Lady—"Hobo, did you notice that pile of wood in the yard?"

"Yes'm, I seen it."

"You should mind your grammar. You mean you saw it."

"No'm. You saw me see it, but you ain't seen me saw it."

✽

An immigrant from Ireland was just stepping off the boat to the dock when he saw a fifty-cent piece lying at his feet. He started to stoop to pick it up but suddenly straightened himself again.

"No, be the saints!" he ejaculated. "This is the land of opportunity. I'll wait until I find them thicker."

Perfect Negatives

AND HOW TO
 MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
 60c per copy, postpaid

FRANK V. CHAMBERS
 Importer and Trade Agent
 636 S. Franklin Square, Philadelphia
Liberal Discount to Dealers

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
 KALAMAZOO, MICHIGAN

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 922

Wednesday, April 8, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	419
Convention Aftermath	421
What Takes Place When a Print is Toned?	422
Association News	423
It Will Pay You (Frank Farrington)	424
Commercial Photographers of New York	425
Illustration by Robert Darragh	426
Photo Finishing—A Practical Talk (T. R. Phillips)	427
The Eye in the Picture	431
Let the Public Know Your Prices (Frank H. Williams)	436
Are You on a Salary?	439
Willamette Valley Photographers' Association	441
Death of Alfred T. Barraud	442
Woman's Insanity Shown in Portrait	442

Editorial Notes

Ever present in the mind of the photographer is the burning question: How shall I obtain the most characteristic and pleasing portrait of my subject. Do what I may in the way of posing, arrangement of lighting, and making use of all the processes at my command, resulting from extensive experience, the results are unsatisfactory if the subject comes to the studio in the mood of one about to have a tooth pulled. If I intimate that the expression is terribly solemn, the subject will say: "I do not want to be taken with a grin."

The constraint of unfamiliar surroundings and being more or less "dressed up," together with apprehensions that she is not

looking her best, often conspire to make the sitting a flat failure and a sad waste of time.

Perhaps a note on the methods of a certain Mr. Herbert Lambert, of England, radical though they are, may give the portrait photographer something to think about that may lead to a solution of his problems.

This Mr. Lambert goes all over England to make portraits of eminent people in their studies and boudoirs. He specializes in photographing evening parties, and other "At Homes."

The secret of Mr. Lambert's success is found in his observation that most people warm up to life in the evening, and it is a great advantage to be able to work under the influence of this expansive mood. In a word, he applies psychology to portraiture.

✱

Frantic signals from the cabin on the hill at the edge of the deep woods. They meant that my old near-hermit friend wanted to talk, but then, his wants were marvelously few and simple, and he was as rugged as the gnarled oaks behind him.

After a few weeks by himself, he could bottle up more grouch and cranky notions than you could shake a stick at and had to let fly at some one, more often myself.

"What do you think they have done

now?" he burst out as I dropped down beside him on the bench, mopping my heightening brow.

"As which?" I hastened to stick in, for I knew that would be about all I should be able to contribute to the conference.

"Slot Photography!"

He bawled this at me as though I had been the inventor of the abominable thing.

"As if it wasn't enough to weigh you with a slot machine, gamble with you with a slot machine, make you buy your candy and chewing gum of a slot, overpay to a slot for your postage stamps! This on top of canned music, murdering the drama with canned plays and speeches, is more than I can stand.

"A mechanical photograph gallery! Think of that. Why, the only way to have your likeness taken is to get on your best 'biled' shirt, your broadcloth and fine boots and let the photographer chap take his time about setting your head in the pair of pinchers he keeps there to hold you quiet. Imagine me standing two minutes on a teetering little platform like a fool and waiting around five more for a few little pictures the size of a one cent stamp.

"You're one of those writer fellers; run home now and set it down just as I have told you—do."

And I did.

✽

From an Australian exchange published in Sydney, N. S. W., we note that the Southern Tasmanian Photo Society has recently had a whole-day outing in New Norfolk. It is a relief to know that it is now safe to have outings in Tasmania, and it is our own fault that we have not kept up with the times in respect to this island lying some five hundred miles nearer the South Pole than Melbourne.

The last that some of us heard of that antipodal region was in our school days, when we were informed that it was just about on the opposite side of the earth; a place where the seasons are topsy turvy and presumably the folks go about their business feet up and heads down. At the same time,

we gained the impression that the extensive island was play-ground of a race of super-savage extra black blacks and infested with a particularly long toothed and scratchy feline known as the Tasmanian tiger.

✽

Shake on it, Mr. Will Rounds, Artist Photographer and Horticulturist of Lowell, Mass., we extend both hands in congratulation upon your having rounded out a full quarter century in your profession.

Not dismayed by handicaps at the start; not to be stopped by head winds; not lured to wreck by the false lights of the untrustworthy, you have passed the reefs and shoals and made abundantly good.

All portrait photographers are every day up against the problem of expression; how shall they manage to get their subjects to act and appear naturally—that's the question.

You have solved the problem, for who could enter your studio by the way of your floral terraces with a bored or apprehensive face!

We will gamble a large quantity of good red apples that since you have had that flower garden of yours, beginning the season with the gorgeous iris collection and closing with dahlias, showing through the long summer a wealth of choice blooms, you have never had to ask a patron to "look pleasant."

✽

For the opulent owner of a prosperous studio, the following carries no suggestion, but it at least goes to show what some English photographers have done, as related in a London paper.

It is told that they stand in with the confectioner who, when he gets an order for a wedding cake, passes the tip to the studio and the camera man gets busy with a scheme to make a picture of the bridal party.

Another stunt is for the furniture man across the street to supply for the studio artistic chairs, davenports, rugs and things to advertise his wares. Frequent changes are made in the furnishings of the studio and catch the eye of the patron and the

obliging photographer lets his callers know where to go if they are in need of such attractive outfittings.

✱

He would not join the local Rotary or Kiwanis Club because certain other men he did not like were active members. It was his loss because he needed the associations of such a club more than the club could possibly need him. He would not patronize a certain local business because there was a man connected with it whom he did not like. He forfeited the trade he might have had in return, just for the sake of a personal grudge. He would not buy from the most convenient supply house because the salesman from that house was personally distasteful to him. And so he let his personal prejudices operate to his disadvantage all along the line.

✱

Convention Aftermath

We were edified in listening to a discussion at the M. A. S. Convention, between Mr. Will H. Towles and a member of the Association, relative to the status of the photographic profession of today and that of 35 or 40 years back.

We think Mr. Towles took the stand that the worker in the days of collodion regime was a much better craftsman than the fellow of today, who practically is not a craftsman at all, as everything is furnished him to hand, and the work is automatic and the personal equation in abeyance.

This contention cannot be gainsaid, inasmuch as the old-timer practically had nothing but the raw products from which he evolved the picture. The opponent, while admitting this, contested that knowledge for technical performance is not necessary further than to understand the capabilities of the means and media so abundantly supplied to effect excellency of product. In other words, the ability to control means to end is possessed by the photographer nowadays which was denied his predecessors, and so the standard of work of necessity must be higher now than 40 years ago.

It goes without saying that the quality of any art depends essentially upon the quality of the artist's mind engaging that art. The finest theme, full of pathos in itself, becomes, in the hand of a prosaic temperament, devoid of value, because it is inadequately expressed, while the simplest subject may be transformed, through the mood of the poet or artist, becoming a new creation.

Burns turns up a mouse nest with his plough, or Rembrandt, walking along the road, sees a barn. To the ordinary man the mouse is nothing but a mouse, even if he regrets the destruction he has wrought, and the barn may suggest the attention of the carpenter to it, but to the poet or painter, both mouse and barn are transfigured, by the potency of art, into something far more rare and strange. Yet this transfiguration fails unless it be effected in the lines of technique. There can be nothing good without respect paid to its demands. There can be no good generalship without assured knowledge of roads and forage, drills, maneuvers and marches. Napoleon, genius though he be, was a profound student of military minutæ.

Imagination must build on knowledge, each is the compliment of the other. They cannot be divorced. While there can be no good generalship without the ability to organize, neither can there be assurance of victory unless the results have been forecast by the imagination before a single gun is brought into action. And so, there can be no effective art without a previous synthesis of the picture in the mind of the artist.

✱

There is a revised list for birthstones: For the tourist, the Yellowstone; for the Irish, the Blarneystone; for the borrowers, the touchstone, and for the most of us, the grindstone.—*The Silent Partner*.

 <p>Our Photo Finishers Display Cards will make you a steady customer. Try us.</p>	<p>SOMETHING NEW! A monthly service of Photo Finishers Display Cards to give to your retail stations. Two cards to a set, done in oil colors, each month. New prices in effect Jan. 1, 1925. Circulars and prices on request. Manufactured exclusively by S. L. HENDRICK 123-125 S. JEFFERSON ST. CHICAGO, ILL.</p>	 <p>Have your Films Developed. Best Results are obtained.</p>
---	---	---

What Takes Place When a Print is Toned?

We shall confine our remarks to silver prints, as such are generally considered subjected to the toning process for improvement of the color of the image produced by the action of light.

Let us suppose we have exposed under the negative a piece of paper coated with a deposit of silver chloride which is peculiarly sensitive under such conditions to the influence of light. We note after a few seconds an impression upon the paper wherever the light has penetrated the film, forming the negative. The image formed is of a violet color.

Now, let us take this impression and apply to it a little ammonia—the darkened parts entirely disappear. We say the ammonia has dissolved them. Instead of a few seconds' exposure, we allow the light to act on another piece of silver chloride paper for a longer time, say five minutes, and we find we have a deeper image formed, which is now red instead of violet, and furthermore, we note that the ammonia does not entirely obliterate the impression.

Now, let us take first a piece of paper and dip it in a solution of some chloride, like ammonium chloride or sodium chloride, and when dried, in a bath of silver nitrate. We thus form on the paper by chemical reaction silver chloride, and besides this also some free nitrate of silver, which, being in excess, is not appropriated. This free nitrate is in conjunction with the sizing of the paper, or if we have used albumen paper with the albumen, both organic bodies. Now, by way of experiment, let us wash out, as far as possible, the excess of silver nitrate and expose the paper as before. With a very brief exposure we get a faint image, but even with a five minutes' exposure the image is very much fainter than when we exposed a piece of paper which has not been washed. From this we learn that some free silver nitrate is essential to secure a good image or print, as we call it. In connection with the organic body, it makes the chloride more sensitive.

Pure chloride of silver held in solution, to be sure, gives an image, but the reduction of the chloride is so great when the print is subjected to fixation that it has no vigor at all. But when we add some organic agent we get beautiful prints. For instance, the citrate of silver used in collodion P. O. P. furnishes this necessary adjunct. Now that we know something of the nature of a print we shall try to show what is the action of the toning solution. We all know that when a print, after being removed from the frame, is put in the hypo what an unpleasant color results—"foxy tone," we call it.

When we place the printed image to wash in the water we get also a red color, but not like that the hypo gives. This change of color by its effect always disappoints the beginner, who would like to preserve the pleasing tone he gets by the direct printing. But he knows he must wash out the unaffected silver. The water has an action since it dissolves part of the silver oxide, or it may be that it is a chemical combination with the slightly altered silver, but of this we are not sure. We are sure that a washed print is not pleasing, so we tone it to give it an acceptable color.

Gold is generally used as the toning agent, but platinum, palladium, uranium and other metallic salts may also be used. We will confine our attention to the toning with gold salt, so as not to complicate things.

The salt of gold employed is the tetrachloride— Au Cl_4 .

In this state the gold is deposited upon the reducing surface (the part of the print acted upon by light.) The unaffected surface undergoes no change.

We are instructed to have our toning baths neutral or but slightly alkaline and for the reason that any free acid checks the deposition of the gold. The presence of the small amount of alkali is needed to take up the free acid. We can use alkali, acetate of soda, borax or carbonate of lime.

The color of the image is influenced by

our method of toning (slow or quick) or by the concentration of the bath and the temperature of it.

Why do we get this pleasing color on the silver print?

Faraday, more than a half century ago, went into an investigation of the optical properties of very thin films of pure metals. He did not make his experiments in the interest of photography, but purely for the advancement of molecular physics, which have led us to the marvelous discoveries of the present day, but we think his result give us some clue to the explanation of the phenomenon of the toned image.

He showed that the color of the metallic film (pure gold) made so thin that it was really a single layer of molecules and capable of transmitting light almost like glass. The light was peculiarly colored and the color

varied with the manner of deposition. If the deposition takes place very slowly we get a red form of gold. A rapid deposition gives a blue tint.

We might be incorrect in our assumption, but it looks as if toning were an optical effect. We spoke about the red color of the untuned print. Now, when the gold is finely reduced molecularly upon this silver image, and being transparent, we see the red image, say through the bluish gold film, and there is of course a modification of the original tone.

This is what toning does to the print. This is why we make our toning both neutral or slightly alkaline. We want to get a comparatively rapid deposition of the gold, consistent with uniformity. We want the blue modification of the molecular gold film to look through it at the red silver image below.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

43d Annual Convention, Cleveland, Ohio, July 27-31

Later on, we will have something to say about various departments of the Convention preparations, but just now we wish to lay particular emphasis on the necessity of having an A-1 Picture Exhibit. This is the one feature which depends *absolutely* on the members of the photographic profession for its success. With the finest preparations in the world, laid by the Officers, it becomes a mere empty shell—a nut without a kernel—if the photographers of the country do not send in samples of the very best work they have done during the past year.

Let's get right at the prime motive of the Exhibit without dwelling too long on a well-

known reason. As the National Association of the Photographic Profession, it is expected of us to annually present to the public the progress that is being made in the Art. Those who attend the convention as professional photographers are glad to learn the advancements that our fellow man has conceived; those who attend as future professionals (now studio employees) wish to keep pace with the changes that may be noted from year to year and thus store up a fund of knowledge for the time when they will own their own studios; and those who attend as the "Public," do so to study the latest trends toward which photography is

leading, the latest styles in finishes and mountings. But how is all this to be accomplished without a generous supply of material from which the Judges may select the very best? Three or more pictures from each member of the Association would result in one of the finest exhibits we could present, and that is what our Second Vice-President, John R. Snow, is going to ask for.

Here is another point to be gained by having pictures on exhibition at the 43rd National Convention. Certain ones will be selected for further exhibition at subsequent Amalgamated Conventions, namely, the Pacific International at San Francisco and the Wisconsin Association's convention at Fond du Lac. Those who are fortunate enough to have their work selected for this purpose, will be mailed an engraved card appraising them of the fact.

There will be a place for every class of photograph sent in, as there will be the three divisions—Portrait, Commercial and Pictorial. In sending in an exhibit, it should be labeled according to one of the above

classifications to facilitate handling by the Judges.

That M. A. S. meeting at Philadelphia must have been a pippin, judging by the reports that have reached this Office. The complete report will probably be released by their own Officers, but for our part, we are very grateful for the number of new memberships received for the National. We are steadily climbing and at the present rate of progress, will eclipse the healthy growth of 1924.

Summer School registrations are coming right along, the most noteworthy recent registration being that of H. M. Atkin who has already attended the last two years. In sending in his check, Mr. Atkin states—"I have been twice to the School, having been repaid many times over, the cost of the trip in knowledge gained." It is really a sound investment for either owner or employee, and with a limited number of reservations to be made, we are going to suggest that prospective students attend promptly to filing their registrations with the General Secretary.

It Will Pay You!

FRANK FARRINGTON

Ever since it was first said that it pays to advertise, there have been those who persisted in remaining skeptical about advertising being profitable. Some of them have been photographers.

"Oh, yes," says the skeptic, "I know advertising pays So-and-so and So-and-so, but my business is different." Did you ever hear that?

Your business doubtless is different. It is different from the drug business or the grocery business or the jewelry business. It is even different from some other studio businesses, but for all that, advertising will pay in your business. Perhaps not exactly the kind of advertising that pays the druggist, nor even just that which pays your competitor, but advertising that is adapted to your studio and to its peculiar situation.

The Victor Talking Machine Company is said to have spent in 1923, \$2,642,000 in advertising. To the American Tobacco Company is credited \$1,942,000. Those figures are so large as to be almost meaningless to many of us, but they mean this much, at least, that is understandable. They mean that big business has faith in advertising and knows it pays. I know a photographer who spent \$200 in advertising for the year and it was relatively a larger sum than that spent by the American Tobacco Company. It paid this photographer to advertise. It pays business enterprises all the way between the two. It will pay the photographer who can spend but \$50 a year, if he spends that \$50 wisely.

It probably would not be good business for an undertaker to advertise embalming

fluid in a theatre program, or to use that slogan devised for the undertakers by some facetious advertising man, "We whistle while we work," but it does pay undertakers to advertise. And if the *undertaker* can find a way to advertise successfully, the *photographer certainly can do as much*.

If you do not know how to go about advertising your studio effectually, don't assume that it cannot be done. It would be as sensible for an apprentice to say that because he could not make good photographs, it could not be done. You are a

photographer, an artist, not an advertising man. You may be one of the fortunate few who combine with the artistic ability of the photographer the commercial ability of the good advertiser, but if you are not one of those, and if you are satisfied that your own efforts at making advertisements must fail, look for outside help. Find someone among your business acquaintances who can and does get up good ads, and ask his assistance.

Meanwhile, keep up your own efforts at ad writing and study of the work, and you will yourself acquire proficiency in due time.



Photo by Drucker & Baltes Co.

Fourth Annual Dinner of the Commercial Photographers' Association of New York, held at the Hotel McAlpin

Commercial Photographers of New York

We present our readers with the picture of the gathering of the members of the Commercial Photographers' Association, on the occasion of a banquet at the Hotel McAlpin, N. Y., for the celebration of its Fourth Annual Convention. The March meeting of the association made the one hundredth assemblage of the members, the century milestone, which shows the rapid progress already made. A justifiable and laudable pride inspired the members to make this Fourth Annual gathering an occasion

to be remembered, so it was determined that the opportunity should be taken to make the dinner the best that this well-known hotel could get up, as an adequate recognition of estimation the members entertained of the worth of their association.

The cuisine was excellent and the feast was enlivened by the strains of music from the Aladdin Danse Orchestra of national reputation. There were present 350 guests who enjoyed a delightful time, besides representatives of the Eastman Kodak Com-



Robert Darragh
London, Ontario

From the Ontario Society of Photographers at Buffalo

pany, and representatives, too, of every dealer of note in and around New York City, so that there was a joyous time of association of the friends of the profession.

The committee in charge of affairs consisted of C. F. Becker, R. N. Baltes and A. A. Janssen.

These committee men have long since gained reputations for themselves as "Miracle Men" where dinners are concerned, but this, their latest effort, was by far their best.

The officers of the association are as follows:

W. C. Eckman, President.

C. Kanarian, First Vice-President.

L. M. Frued, Second Vice-President.

H. D. Willis, Treasurer.

C. E. Knell, Secretary.

Mr. Eckman made the only address of the evening welcoming the guests who heartily and enthusiastically accepted his invitation "to have the time of their lives."

Photo Finishing—A Practical Talk

By T. R. PHILLIPS, at the Middle Atlantic States Convention in Philadelphia

A friend of mine went to an insane asylum—to visit—and as he was strolling about the grounds of the institution, he met another well-dressed gentleman, in a neat suit, black derby hat, and a short conversation convinced my friend that his new acquaintance was well posted on the management of the institution. So he asked if he might be shown through the place, and a very interesting half-hour followed, in which my friend was shown and explained in detail all the various departments of the asylum, how the different types of cases were treated, etc.

As they were emerging from the last building, the gentleman of the black derby turned to my friend said, "Pardon me, sir, but do you happen to have a piece of toast in your pocket?" My friend replied, "No, I am sorry, but I don't happen to have any toast with me." The gentleman of the derby promptly turned and walked away. My friend strolled along among the buildings and was confronted at a corner by the same man, who seemed a little disturbed as he said, "Pardon me, sir, but did you tell me that you had no toast in your pocket?" and my friend said, "No, I am sorry, but I have no toast," and as the new acquaintance walked away, my friend began to suspicion that he had over-estimated the mentality of the man. Ten minutes later, as my friend was leaving the grounds, the same man accosted him again, stepping quickly from behind some shrubbery, and in a trembling voice, shaking from head to foot, tears streaming down his face, he cried, "Mister, don't you have a piece of toast in your pocket?" My friend replied, "No, I am now telling you for the third time that I have no toast in my pocket, but would you mind telling me why it is so very essential that you have a piece of toast?" And the answer was, "Can't you see, mister? I am a poached egg and I want to sit down."

When a common, ordinary, garden-variety of photo-finisher, with hypo-spots on his shoes

and deckle-edged, hand-bordered finger nails, travels for two nights and a day to appear on the program of a convention of professional photographers, he takes the floor with a sinking feeling, characteristic of poached eggs; and feels like he would enjoy sitting down.

I have nothing new to tell you, no startling newly discovered facts to divulge, nothing to say that you may not already know, but I will attempt to show you how the application of some very old-fashioned ideas and tactics are bringing the business of photo-finishing for the amateur up to an ethical and profitable standard and making it possible for us to speak out loud, without blushing, when we mention the fact that we are photo-finishers.

It is a changing world. So let's go back a number of years and find out just where the photo-finishing industry, as it stands today, came from. I am not so very old, even though I have about arrived at the point where it is advisable to have my photographs made with my hat on, but the time is still fresh in my memory when the Eastman Kodak Company advertised to the amateur, "You press the button—we do the rest." "The rest," of course, meant sending the plates or films to Rochester to be developed and printed, and perhaps customs were different then, but nowadays, with our rapidly changing styles, the length of Ger-tie's skirts would shrink four or five inches before her latest snapshots came back from being finished.

Then we progressed to the age where those of us who sold Kodaks or cameras could highly compliment the chap who was sufficiently modern to have a bath room in his home, for he was ideally situated for finishing his own, and after we had sold him two armloads of developing boxes, trays, chemicals, papers, graduates, print-frames and what-not, and had explained to him all the mysteries of the various operations, he could go home and paddle and bespatter his person, stain the guest-towels and splash his enthusiasm to the point

where it cooled sufficiently for him to decide that amateur finishing should be done by a professional.

This brought us to that part of the drama where every little "west of the water-tower town" had at least one drug store and two photographers who finished pictures, and in many cases they were "finished" right after the anæsthetic was administered for the first operation by the boy who did the work. It was a big day in one of these "finishing" plants when there were forty rolls to be developed, and on these rare occasions the cat had to be kicked out to make room for things to go round and round faster.

But it didn't pay. These small-volume places gradually dropped out of the running, one by one, and the wholesale photo-finishing industry took their place. An industry which sprung up almost over night as a means to meet a condition; an industry making millions of pictures every week, made up of people well experienced in their work, but not so well experienced in ethical business methods; in fact, so inexperienced that until a few months ago the industry was making a rope out of cut-rate prices and rush work with which to hang itself.

There was a wild scramble for business, with each finisher struggling under the mistaken illusion that his competitor was his enemy, that to succeed he must get all of his competitor's business away from him, and to do this, he must cut his prices lower than his competitor's, give the retail dealer or agent a longer discount for handling the work, and, in addition to this, he must do the work at top speed and cut his service time two or three hours shorter. What happened? The result was the same as it would be if every photographer tried to make portraits faster and cheaper than every other photographer. You would ruin the portrait business with inferior work.

In the finishing business, quality was almost entirely sacrificed for speed and low price; the amateur was fast becoming disgusted and discouraged with the poor results he received from his photographic efforts. The industry was truly making a rope with which to hang itself.

Finishers everywhere were losing money under the chaotic condition which they had created for themselves, and there was a strong need for more co-operation and less cut-throat competition.

A few small organizations were created here and there, but most of them failed for lack of strength. The usual experience was that some one individual's backbone began to weaken first, then the second slopped over because the first one had, and by the time a half-dozen of them had developed curvature of the spine, the very backbone of the organization was weakening and getting ready for the grand finale of spinal meningitis.

In every organization there are three classes of members: The live-wires, who work, push and keep things going; the bunch who are contented to ride and look on, and there are always a few who ride and drag their feet, and in any organization, if you have many who are dragging their feet, it is soon going to slow down the progress of that organization.

And let me say to you members of the P. A. M. A. S., that when you pay your good money for a membership in your Association, there is no transportation ticket which entitles you to ride. You have merely bought yourself a place behind the wagon, where you are expected to push. When a prospective member asks you, "What am I going to get out of this?" tell him that he will get out just what he puts in and no more. The time has gone for "the meek to inherit the earth," and even if they got it, within an hour the revenue collector would be around for the inheritance tax.

Fear of competition is the only thing in the world that has brought about the unprofitable practices that we have to contend with in business, and the larger and more ethical you make your organization, the more confidence you will have as individuals to conduct your separate businesses as you know they should be conducted.

It seems that fate decreed that Iowa should be the starting place for a National Association of Photo-Finishers to combat the fear of competition and the resulting chaotic business condition which finishers of the United States and Canada had made for themselves.

It also happens that I can lay claim to the distinction that this organization, the Photo-Finishers' Association of America, started in my place of business at Washington, Iowa. It had its first conception in the mind of Paul Burgess, of Waterloo, Iowa, our worthy President, but it takes at least two to make an association, and that association in the true sense began when Mr. Burgess drove over to my town on November 22, 1923, and came to see me—and that first contact was pretty weak. The President says that the hand I gave him, when he introduced himself, was just like shaking a punctured inner-tube. It was a new experience to me having a competitor walk boldly into my place of business. Such was the state of affairs in our industry.

But Mr. Burgess sprung the association idea on me, the ideas of a number of finishers working together for their mutual benefit, and we found that we agreed on the plan. What followed is a long story and I will touch only on a few of the high spots.

A meeting of Middle West finishers was called for December 6th, 1923, at Cedar Rapids, Iowa, and sixteen men responded from the four states—Iowa, Minnesota, Wisconsin and Illinois—and the Photo-Finishers' Association of America was created by these sixteen men. Plans were laid for a convention at Minne-

THERE IS A REASON

for the exceptional quality in

CENTRAL DRY PLATES

The new plant is away from the smoke and dirt of the city.

This location, with its pure water, up-to-the-minute equipment and perfected emulsions, insures

DRY PLATE QUALITY

Write for our new scale of prices.

Central Film and Dry Plate Company
ST. LOUIS, MO.

apolis in February, 1924, and there were about seventy-five present and a mighty snappy two-day meeting was staged.

Plans were laid for the future growth of the organization by providing for the organization of state and city divisions operating under the jurisdiction of the National Association—divisions wherein closer co-operation between neighboring finishers could be had than in the national group as a whole.

Wisconsin was the first state to organize a sub-division of the P.-F. A. of A., in April, 1924. Iowa and Illinois both followed in May, along with the vote of the Chicago Association, a group which had been organized for about four years, to affiliate with the National—thus giving Illinois both a state and city division.

It was at the Iowa meeting in May that the Association magazine, *Developments*, was born. A magazine published monthly and mailed free of charge to every finisher in the United States and Canada. Some very flattering compliments have been paid this little magazine, and its editor, Guy Bingham, of the Rockford Photo Service, Ill., and if any of you are interested and would like to receive it regularly, hand me your cards some time during the afternoon and I'll see that your names are placed on the mailing list.

I am giving you this history for a purpose,

gentlemen, which will be obvious to you a little later.

Minnesota came in with a state division in September, 1924; Milwaukee with a city division in October, and in November the first really National Convention was held in Chicago, with nearly 500 present. At this meeting finishers from New York shook hands with Oregon men, Canadian finishers met fellows from Texas and Georgia, and, as was stated in the old-time society column, "a very pleasant and happy time was had by all."

Just previous to the Chicago Convention, the P.-F. A. of A. was honored by unsolicited applications for membership from the Eastman Kodak Company of Rochester, N. Y., and from each of its twenty branch houses over the United States who do photo-finishing.

Since the Chicago Convention in November, the following division organizations have been created: Twin City Division (Minneapolis and St. Paul), Massachusetts Division, North California Division, South California Division, San Diego City Division, New York City Division, New York State Division, Oregon Division, Indiana Division, Cleveland City Division, Detroit City Division, Philadelphia City Division, Connecticut Division, Ohio Division and Michigan Division, etc., etc.

Enough about the forming of associations.

What good has it done? What have we profited through all this fast and dizzy creation of associated groups?

In the first place, the members of the National and its subsidiary groups are developing an acquaintance, a regular old-fashioned friendship that positively cannot be measured. The exchanging of profitable ideas, the reduction of overhead through improved shop methods, the resulting improved quality of our work, and the adoption of selling prices in keeping with the improved quality of our work, has changed the color of some of our bank balances and has turned the finishing business from its downhill course and is starting it to a higher and more appreciated level than it has ever before enjoyed.

Most of us can remember when eggs were 10 cents a dozen, milk 5 cents a quart, the butcher gave soup bones and liver away and treated the kids to bologna, we all wore cotton socks, the hired girl got two dollars a week and did the family washing—those days are gone—so are the days for turning out a high quality of photo-finishing prints at a low price, such as 10 cents for developing films and three, four, five cents for prints and still make a profit.

Our Association has taught us the same things that you men know to be true in photography—that our customer appreciates his finished work in proportion to the amount that he pays for it. But if we expect to charge substantial prices, we must deliver a high quality of work and service. And we have learned a little of what it costs to deliver a high quality service.

I have some charts prepared from the figures of a representative Middle West finishing plant and we will find out just what it costs to develop a roll of film. Too many finishers have guessed that there was an attractive profit in developing films at ten cents a roll. We have eliminated the guessing and this is how we do it:

Cost of developing equals cost of material, cost of labor, indirect costs.

The *cost of material* is easy to find. In six months' time you use so many pounds of pyro, sodas, hypo, etc., and develop so many films. Dividing total cost of materials with number of rolls gives the answer.

Labor cost. Labor used in actual developing is easy to figure, but this is not all—the cost of drying, cutting, checking, mixing chemicals, and even to the clearing out of waste paper must be figured into labor cost.

Indirect costs, variously called expense, overhead or burden—and there's where most of us strike a snag, "overhead." And, regardless of whether you are a big finisher or a little one, you have coal bills, water bills, rent, depreciation, owner's salary, and they all must be paid and figured under indirect costs.

Rolls developed over a given period—43,995.

Income from developing films, 22½ per cent of total studio income.

Cost of materials	\$.00605 per roll
Cost of labor02962 per roll
Indirect cost03596 per roll

Total cost of developing. \$.07163 per roll

You can readily see where the fellow comes out who develops for 10 cents per roll and gives his dealer a discount of 33 1-3 per cent. And the chap who uses free developing for an advertising drawing card is putting \$7.16 out for advertising for every 100 rolls he develops.

Now about prints—the object of the chap who uses a hand camera is prints. The best-developed negatives will sell the greatest number of prints. So why jeopardize the maximum volume of print business by trying to cut the cost of film developing or working on a skimping basis.

A printing order is really a made-to-order job and, unfortunately, the weather has a habit of unpleasantly interfering directly with the number of these jobs we receive from our customers from day to day and from week to week. This fluctuation of volume has much to do with varying the costs on individual orders.

(Mr. Phillips here showed a number of charts which clearly demonstrated his points.)

In closing, I will make a few remarks, which may or may not strike close to the home-plate of some of you, but I am going to wear my best smile and endeavor to choose my words so that in a pinch I can shift the responsibility of my statements if necessary.

When the business of photo-finishing for the amateur was an infant, it was placed on the door-step of the portrait photographer, and I have been told that he disowned and mistreated it—to the extent that as soon as it was old enough it left home. I have been told that the photographer of many years ago did much to discourage and hamper the growth of photo-finishing, with the fear that it would jeopardize the portrait business, and it had to get its growth like Topsy did, "It jes' grewed up." And it has grown up to be quite an industry—and is now becoming a healthy, happy industry, with a very bright future. And I believe that it has not interfered with the portrait business. Each has its own groove in the trend of our modern progress, neither interferes with the other, and there are a number of very successful photographic institutions in which both branches prosper happily together, each in its own separate department, of course.

The interests of portrait photography and photo-finishing are parallel. It has been well demonstrated that they do not conflict. We should all live happily together and prosper, and if the time should come that we would erect a memorial to our combined interests, our pho-



Use Direct Advertising To Increase Your Business

We offer a series of six different folders for the portrait photographer that will bring new customers to his Studio. Distinctive, beautifully illustrated, appealing human interest copy.

Hundreds of Photographers All Over the Country Using This Advertising

First presented at Milwaukee Convention in 1924. Folders on weddings, graduations, family portraits, children, etc. We furnish envelopes for folders imprinted with photographer's name and address. Ready to mail. Write for samples and prices.

CASE-HOYT SERVICE

800 St. Paul Street

Rochester, N. Y.

tographic memorial should be a portrait photographer and a photo-finisher with clasped hands.

For the benefit of any of you who are already operating a finishing department, or who are contemplating such a move, I will say that I have with me some application blanks for membership in the Photo Finishers' Association of America and will enjoy receiving you for your membership dues.

Gentlemen, I came quite a long way to make this little talk to you. I have enjoyed being here, and if I have dropped one little idea that is of value to you, I am doubly glad.

~

Ding—"Which side would a photographer take in a debate?"

Dong—"The negative."

Ding—"Are you positive of that?"

Dong—"Sure, I have the proofs for it."

~

Husband—This tomato soup tastes just like that my mother used to make.

Wife—I'm glad to hear it. You have never said that anything of mine was as good as your mother's. She was a fine cook, I suppose?

Husband—Yes. There was only one thing she couldn't make properly.

Wife—What was that?

Husband—Tomato soup.

The Eye in the Picture

When retouching was first introduced in the practice of photography, the feature first attended to for improvement and beautification was the eye.

The old-time salted papers used in making the print afford us opportunity to see the character of the retouching method, then prevailing. We notice particularly, the strong strokes of the pencil in its application for the improvement of the subject, the decided lines about the pupils of the eye, for instance.

To be sure, the retouching was not confined to the treatment of the eyes, other parts of the subject were also treated, but the work upon the eyes received the greatest elaboration. Likewise, we find the same careful attention devoted to the negative. We find invariably that the corners of the eye, as well as the catchlights of the pupil, are stressed. This special and conscientious attention to the eye in the portrait is all the

more remarkable since it is apparent from the examples of the portrait work itself that the photographer's attention was chiefly confined to the mechanical phase; the good general presentation of the subject.

The eye was not worked upon for getting improvement in expression of the face, but merely to emphasize this feature by giving it more relief.

Later on, doing away with the touching-up folly to the face, this special treatment of the eye was also dropped. This certainly was a progress, for it is a well known fact that the retouching of the eye often makes the glance look vacant, the expression strange, and the portrait lacking resemblance. Nevertheless the eye should be considered more attentively than is done at present, not treated as the only important factor of the picture. To start improvement with retouching is undoubtedly too late. It should be taken into consideration to a greater or less degree at the time of the exposure. In taking full-length portraits, for instance, or groups, the eye need not always be the decisive element. Action, movement, graceful lines must in these cases be taken first into account. The more expressive these elements are rendered, representing as they do the main features of the picture, the more we may neglect the special care of the eye without detracting from the artistic qualities of the image. When dealing, however, with half-length portraits another task is presented. Since in the face there has to be manifested the

characteristic nature of the sitter, the photographer's attention must be concentrated on the eye, and the eye made the starting point of his attack. Without any special psychological training he will soon find certain standards by reason of the differences of age and sex. Needless to say that eyes raised in ecstasy, quite natural to a girl in her teens, would look hypocritical in the picture of a matured man. Some gift of observation is needed, therefore, in order to find out the characteristic emotion to be expressed in the eye of the sitter in every particular case.

Some examples selected from the practice may elucidate this. We have before us a man evidently of a fiery temperament. During the conversation his sparkling eyes are wandering in all directions. Shall we be able to make a characteristic portrait of this man by having both his glance, as well as his face, turned in the same direction? Emphatically no. Such a pose involves rest, gravity, serenity. For this reason the glance must be turned a little more sideways than the head, and that in the same lateral direction. This latter is important, for, with the animation of the temperament, it is only natural that the glance is running ahead of the face. Should we arrange it in the opposite way, for instance, by turning the head to the right side, but the glance more to the front, quite another effect would be instantly brought about, since this arrangement implies calmness, pensiveness, attention, more pronounced deviation indicating superiority.

Another example. Suppose there comes to the studio a young lady attractive only by her wonderful deep eyes. She wants to be taken in profile, like a friend of hers had a picture made. If the photographer granted her request would he get anything else than a futile insignificant picture?

Many more examples could be given, but there needs only to be said that the photographer has to direct his attention to the attitude of the head itself. This will greatly

THE AIR BRUSH and the PHOTOGRAPHER

(PHOTO MINIATURE SERIES No. 181)

A handbook of common-sense information about the Air Brush and its uses in photography: for improving, finishing and coloring prints; retouching negatives; working-in backgrounds; coating special papers and in pictorial photography.

Price postpaid, 40 cents

FRANK V. CHAMBERS

636 South Franklin Square

Philadelphia, Pa.

enhance the effect desired. Of course there must be conformity with one another. We may advantageously take the flapper, the little rogue with head tossed back, but we must avoid at the same time an earnest or superior expression in their eyes. With regard to the technical work such a picture might be excellent, it might even have artistic qualities, but it would not at all characterize the person taken, on the contrary, it would at best impart an impression of something hopelessly wrong and unnatural. Just as unsuitable would it be to represent the haughty, unapproachable woman with her head bent and her eyes raised.

There are undoubtedly many other cases where the photographer will not always be able to represent in the picture the distinctive features of the sitter, which characterize personality completely. How many clients, while sitting, do not show their real countenance, or do not belong to any standard type, but represent a mixture of various characters; even then the eye should be given much more attention than it has received, so far. The main interest of the spectator has to be directed to the eye, anyway, especially so if in the picture there is only the mere head to be seen, without any decorative arrangements.

It certainly holds true, there are more or less beautiful eyes, but you know well that by unskillful treatment the most beautiful eye can be made to look dull and lustreless. For instance using for a light blue eye a front light and an ordinary plate it will make it expressionless and sometimes even ghostly. In the same way a lively dark eye would look dull without any catchlights.

Catchlights should never be missing, inasmuch as they impart lustre and liveliness to the eye. The right place for them to be is at the outside of the iris, near the white of the eye, not too large and not double. Take care also not to encounter a false light from the reflector on the shadow side, or you might have two catchlights in two different places.

With very light eyes any reflecting light is

"The best focusing cloth arrangement made"
IS WHAT ONE WELL-KNOWN PHOTOGRAPHER SAID



The Scheide Focusing Cloth Support
designed to fill a long-felt want

IT SAVES YOU TIME JUST WHEN
TIME IS MOST IMPORTANT

CHAS. W. SCHEIDE, Elyria, Ohio, U. S. A.

See your nearest stock dealer

HAMMER PLATES

coated on clear, transparent
glass and rich in silver of the
finest grade, hold the record
of efficiency the world over.



*Hammer's Booklet, 10th edition,
sent on request.*

HAMMER DRY PLATE CO.

REG. TRADE MARK

HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

Please mention "Bulletin of Photography" when Corresponding with Advertisers

THE HOUSE THAT SHIPS PROMPTLY

Gross Mountings

*will add that
beautiful touch
to your photographs*



How often has a good portrait been ruined by an unsuitable or inappropriate mounting?

Your customers will be pleased with our line of folders and easels.



*Let us suggest that
you try a sample
of our superlatively
beautiful line.—*

*25c will bring you
a dollar's worth*



to be avoided, and by no means allow the white of the eye, on the shadow side, to be lighter than that on the light side, an apparent squinting would invariably follow. With slight care you will be able to find out the most favorable light for the face as well as for the eye.

The eye has been called the mirror of the soul. Give it then the loving attention it undoubtedly deserves.—*Das Atelier des Photographen.*



Let the Public Know Your Prices

FRANK H. WILLIAMS

Why is it that some photographers envelop their prices in a deep, dark cloud of mystery?

Why is it that some folks, when they approach a photographic studio do so in fear and trembling because of the fear that the studio's prices will be higher than their pocketbooks can stand?

You don't believe that some photographers do gum up their prices with mystery? You don't believe that some folks are in trepidation when approaching the photographic studio?

Try out the stunt, then, that the writer tried recently.

The writer went up to twenty different people and said this to them:

"I'm thinking of having my picture taken. Where would be a good studio and what prices do the studios ask for a dozen average photos?"

The people who were asked this question responded readily enough with recommendations for various studios, but when it came to the matter of price, they were all at sea without a rudder and no help at hand.

"You've got me when you ask what prices the photographers charge," said one of the folks who was interviewed. "I had my picture taken five or six years ago, but I've forgotten what the price was. It seems to me it was \$3 a dozen or \$3 apiece for the photos—I don't know what it was. If you don't want to take a chance on getting into



PROFESSIONAL PHOTOGRAPHY PAYS \$50 TO \$250 A WEEK

YOU can quickly and easily qualify for a high-salaried position or start your own business with little capital. Also big money in spare time. The famous New York Institute of Photography will help you to success as it has hundreds of others. Your choice of correspondence or resident instruction.

INSTRUCTION BY OUR NEW CORRESPONDENCE PLAN

You can learn at home, in spare time, under the same famous method of practical instruction employed in our New York and Chicago schools. Earn money while learning. Motion Picture, Portraiture, News and Commercial Photography.

FREE BOOK explains today's opportunities and fascinating new correspondence plan. Send postcard or letter for Free Book C-65 to our Correspondence Division at

143 West 36th Street, NEW YORK CITY

New York

NEW YORK INSTITUTE OF PHOTOGRAPHY



RESIDENT INSTRUCTION IN OUR NEW YORK AND CHICAGO SCHOOLS

If you desire classroom instruction, come to our New York or Chicago studio. Largest and best School of Photography in the world. 3 to 6 months' course. Day or evening classes. Easy terms. Motion Picture, Portraiture, News and Commercial Photography. **FREE BOOK**—If interested in resident instruction, write today to nearest school for Free Book R-65.

NEW YORK, 141 W. 36th Street
CHICAGO, 630 South Wabash Avenue

Chicago

too expensive a place you better call up a studio first and ask 'em what their prices are."

Another one who was interviewed said this:

"The only thing I know about the prices charged by the local studios is that sometimes one of the studios sends out a man to make a house-to-house canvass, and if you pay the man a dollar down, you get pictures for a smaller price than you would otherwise. But just what studio it is and what the prices it charges for photos are, you couldn't prove by me."

Still another one said this about the price of pictures:

"It seems to me that one of the local studios had an ad in one of the papers the other day saying something about price, but what it was I don't know. It's funny about studio prices, isn't it—I can never remember what they are. Maybe its the way the studios advertise or don't advertise."

Out of the twenty people who were questioned in this way, just three could give definite, accurate information about the studio prices.

But—and here's an interesting and important point—when the writer switched the conversation with these people from photo studio prices to the prices charged by department stores for various goods, the folks knew specifically and exactly just what prices were being charged by the stores for the goods they were selling.

Surely this situation isn't the best sort of a situation for the average photographer, especially as there is no doubt but what the same situation obtains in practically all localities.

The photographer's thought is, of course, sell art. There's no doubt about that. And price isn't supposed to be so tremendously important when art is concerned.

But the fact remains that price IS tremendously important to a very high percentage of the folks who come to the photographic studio.

Of course once folks have made up their minds to have their pictures taken or to have pictures of the new baby taken they are going through with it, even if the price is somewhat higher than they have expected. But they are going to be sure, before going to a studio, that they won't be embarrassed by finding the studio's prices higher than they can afford to pay.

So it is evident that for the average studio that is catering to average people, it is highly important for the studio to make its price range clear to the public.

With the other studios, which cater to the people with the most money, this matter of impressing the price range on the public is not so important. The patrons of the studios which cater to the moneyed people expect to pay a lot of money when they get their pictures taken and they would be greatly disappointed if they weren't asked to pay a lot of money.

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By **ALFRED B. HITCHINS**

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation.
It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

So, then, since it is the part of wisdom for the average studio to emphasize price in catering to the average class of people, let us see some of the effective ways in which various exceptional studios are doing this.

One western studio has a display case at the foot of the stairs leading to its second floor location, and in this case the studio has a display of attractive photos of the various range of prices in which it does the most business. Each of the photos is interesting and timely and new and with each of the photos is an artistic little card reading like this:

"Price of one dozen photos like this, \$7.50."

And so on with all the other popular prices.

The case has been of very great help to the studio in getting business. At almost any time of the day there are some folks looking at the case and having the studio's range of prices impressed upon them in this way. And quite a considerable number of

these people go upstairs to the studio and state that they want such and such photos in a certain specific quantity.

In other words, this case, with the price range presented to the public so attractively, helps the studio's patrons in making up their minds, before they enter the studio, as to just what they want and this does away with a lot of unnecessary talking in the studio and so speeds up business.

Undoubtedly this little stunt could be used with equally good results by other studios.

Another western studio uses newspaper advertising twice a week and every time that it runs an ad in the paper, this studio has the copy refer to some particular kind of work that it does. At the top of the copy is a heading like this:

"ONE DOZEN OF THESE PHOTOS FOR TEN DOLLARS."

Then underneath this heading it describes the photos exactly, giving size, mounting, number of sittings and so on and so forth.

This means that each of the ads used by

this studio is specific and definite and it means, further, that in this way the studio is constantly emphasizing its price range on the public. The owner of this studio feels that this method of advertising is quite largely responsible for the splendid volume of business his studio is enjoying.

Still another studio impresses its price range on the public, and builds business by doing so, by having samples of different priced pictures attractively arranged on the walls of its reception room, with price tags on each picture. But this method has two serious objections. In the first place, it rather cheapens the reception room and, in the second place, it waits until the people get into the studio instead of making the impression on them before they reach the studio.

It is a good plan for the studio to not be afraid of emphasizing its prices, even though its big plea for business is on the artistic work it does. Department stores, it should be remembered, make a big plea for business on the basis of quality but, in the final analysis, it is the price emphasis that builds the most business for them. And, perhaps, photographers could learn something worth while from department stores in this respect.



Are You on a Salary?

The matter of how to get a larger salary or wage is one that interests everyone who is employed by another in any capacity in studio or elsewhere. The interest in more salary takes different forms in different individuals. One man wonders how he can make himself worth more so his boss will see his increased value and give him a raise. Another man wonders when he can touch the boss for another raise and get away with it. Another man reasons that having been with the concern a certain number of years, he is entitled to a raise. Another is satisfied with jogging along in a rut and just wishing he got more pay.

It doesn't seem that there is any logical

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents.

J. H. Smith & Sons Co., 3544 Cottage Grove Ave., Chicago

EMIL PINKAU & Co.

AKTIENGESELLSCHAFT

LEIPZIG (Germany)

Leading and oldest established factory
for Picture Post Cards supplies

VIEW POST CARDS

in Collotype, Colored Collotype, Photogravure, Photochrome, Photocolor, Bromide, and all other styles.

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets
on the subject ever published in
England. Eight printings have
been made of it within six months.

The author, in this booklet, has
written in a simplified manner and
its very conciseness makes it in-
valuable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

BIND your copies of

**BULLETIN OF
PHOTOGRAPHY**

in the only perfect way

THE only Magazine Binder that will
quickly and securely bind each issue
as published and bind one magazine or a
complete file without in the slightest man-

ner mutilating
same. No strings,
clamps, springs
or locks used.
Retains at all
times the appear-
ance of a neat
and substantially

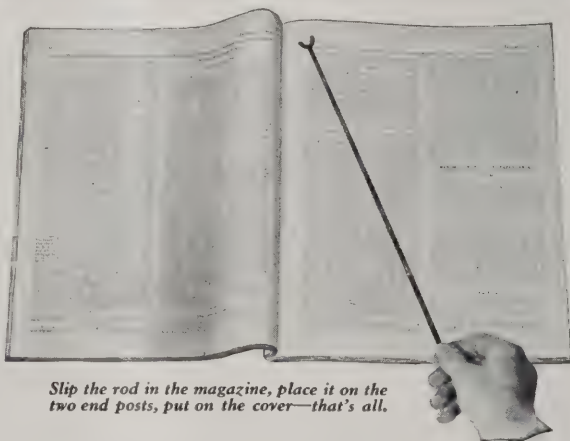
bound book, no matter whether there is only one magazine in the
Binder or a complete file. Nothing complicated, nothing to get out of order.

❑ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

❑ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.



Over 2,000 sold and
never a complaint.



*Slip the rod in the magazine, place it on the
two end posts, put on the cover—that's all.*

Price \$1.75, Postpaid

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers

reason for salary increase in the case of any save the first of those men. That man acknowledges that to get more pay he must make himself worth more, and he seems to believe that he must make himself worth more *before* he gets it, not afterward.

The man who has it figured out that as soon as the boss raises his pay a certain amount, he will begin doing more work, getting around on time, working overtime without complaint, giving patrons better attention, spending more care on the details of his work, has it figured out wrong. The employee who will not give good service and do his work efficiently before he gets a raise, will not be improved by the raise—not for more than a couple of days anyway.

Just a suggestion to you who want a raise and are wondering how to get it: First, do just the best you can with your job; second, ask the boss how you can do better, how you can serve him to better advantage. If the shock of that inquiry doesn't kill him, he will help you to get started on the path to more income.

✽

The Willamette Valley Photographers' Association

The Willamette Valley Photographers' Association held its regular monthly meeting March 28, 1925, at the Gunnell & Robb Studio in Salem, Oregon.

After a bountiful banquet at The Spa where we were also favored with several well rendered selections by the Ladies' Octette, the meeting was called at the studio with twelve studios represented.

After a short business meeting conducted by the President, Miss Kathryn Gunnell, a very entertaining program was given which included a talk on "Psychology in Business," by Percy A. Cupper and a talk on what the engraver wants from the photographer, by Mr. Lameroux of the Salem Engraving Company.

Those present were Mr. and Mrs. Ball and Mr. Gardner, of Corvallis; Mr. Parker, of Eugene; Mrs. Shrode, Mr. Brockman, Mr. and Mrs. Brown, Mr. and Mrs. Cronise, Mr. and Mrs. Trover, Mrs. Gunnell, Miss Kathryn Gunnell, Mrs. Foster, Mrs. Lee, all of Salem; Mrs. Davidson, of Monmouth; the Misses Minnie and Mary Trullinger, of McMinnville; Mr. Richardson, of Milwaukee, and Mr. Graves, of Tillamook.

The next meeting will be held April 25th, at the Trullinger Studio, McMinnville, Oregon.

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.
(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Ave., Chicago

WILLOUGHBY

110 West 32d St.
New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

BURNET'S ESSAYS ON ART

By JOHN BURNET, F.R.S.

The standard work for beginners and advanced workers the world over.

Adapted by every prominent art school and teacher.

Three subjects treated in one volume:

The Education of the Eye
Practical Hints on Composition
Light and Shade

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

Photographic Facts and Formulas

By E. J. WALL

F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE \$4⁰⁰ PER COPY

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.

Death of Alfred T. Barraud

Intelligence reaches us of the death of Alfred T. Barraud, of Brookline, Mass., on March 25th. Mr. Barraud for twenty-five years managed the studio of W. H. Partridge, in Brookline. He had a wide circle of friends and acquaintances among photographers, and was highly respected in his community. He was born in London, Eng., and came of a family of painters, one of whom is well and extensively known as the original painter of the celebrated and familiar picture "His Master's Voice." A wife and son survive him and his death is mourned by a host of friends who know his strong character and fine personality.

✽

Woman's Insanity Shown in Portrait

How John S. Sargent revealed a woman's insanity by painting her portrait, and so enabled her own physician to diagnose her malady, is a story told in the memoirs of Sir Squire Bancroft.

The woman was an American, the daughter of parents of great wealth and position, who puzzled her family and physicians. It was decided she should live abroad a year, and in London she conceived the idea of having her portrait done by Sargent, whom Bancroft calls "a magician who reveals unknowingly what have been hidden mysteries." The portrait was then sent home and the woman's parents were delighted with it. They invited friends to a home view. Among them was the family doctor.

"The doctor gazed at the portrait long and earnestly," Bancroft relates. "He left the house perturbed and sad. The following day he sought an interview with the woman's father and told him Sargent had revealed to him what he had failed to discover himself. The poor girl died afterward in a mad-house."—Copyright, by *Public Ledger Company*.

✽

Underwood & Underwood, Inc., New York City, has been merged with the Elliott Service Company, display advertisers. James E. Elliott will be President of both companies, but the photographic concern will maintain its individuality.

Bert E. and Elmer Underwood, who founded the business forty-three years ago, will retire but will retain an interest in the business, in which their sons, E. R. and C. T. Underwood, will remain as officers and directors.

Underwood & Underwood is one of the leading photographic firms of the world supplying news pictures to publications, and covering practically every other phase of commercial photography. The Elliott Service Company has been built largely around the use of news pictures and has been the largest customer of Underwood & Underwood.

✽

A bow-legged man was standing before a very hot stove warming himself. A small boy watched him intently for a time and then said:

"I say, mister, you're standing too near the stove, you're a-warpin'."

Please mention "Bulletin of Photography" when Corresponding with Advertisers

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 923

Wednesday, April 15, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	451
Convention Aftermath	452
Association News	453
Necessity of Using Pure Sodium Sulphite	454
The Ideal Focus—Illustrated (J. R. Hall)	455
A Day of Narrow Margins (Frank Farrington)	458
The Colors of the Spectrum (George Hance)	459
Mechanical Means for Local Reduction	464
Spring Selling Suggestions (Frank H. Williams)	466
Where Sellers of Business Appliances on Installments } May Lose Out (Elton J. Buckley) }	470
Explains Photographs by Wire	472
Advertising by Telephotography	472
Seventieth Annual Exhibition of the Royal Photo- } graphic Society }	473
As We Heard It	474

Editorial Notes

Men of science tell us that we have much in common with what, in our ignorance, we are pleased to call the lower animals; that even creatures much further down the scale than those with which we are familiar, can claim some sort of, if distant, relationship to us by reason of possessing similar senses, organs and habits.

In the general scheme of things, it is educating to study photographs of every animate thing, for in so doing we may perceive the orderly arrangement of nature and the harmony of creation. There are, however, so many missing links, that our research is halted very often for the lack of patches to span the spaces in proving the continuity of things.

For instance: take the latest Parisian fashion books and note the photos of bareback ladies, bareback not in the circusly sense of jumping on an undressed horse, but in relation to glad rags consisting in their architecture above the skirt of a façade only.

This so-called raiment is suggestive of the abandoned Spanish missions of our Southwest—all front; back of the façade—*rien que*—which is said to be *parlez vous* for nothing at all.

A link is missing here; why do the ladies discard the back to their gowns? We have paused for a reply.

At last a foreign scientist has solved the problem with microscope, lens and pencil. So, jumping at conclusions, in order to save time, we find it clear that Gladys hopes to develop a sort of retina in her back and add that area to the common apparatus for vision.

Have patience, for we are coming to the link.

The eminent bugologist aforesaid has just found that the common earthworm with which we went fishing, heretofore supposed to be blind, has organs of vision in the corrugations along its back! Rudimentary minute eyes like a string of beads! If a lowly worm can develop eyes in its back, why can't Gladys!

Oculists find that examinations of the fundus, or surface of the back of the eye by the ordinary method of throwing a beam of light there for observation, is unsatisfactory.

Impatience and restlessness of the patient prevent a proper study of the case. Study which must be prolonged.

For the same reason that X-ray pictures are taken of parts below the flesh, photos are now made of the eye with a newly perfected ophthalmoscope. The apparatus consists of two optical systems, one being used for illumination and the other for viewing and photographing the fundus.



Convention Aftermath

Jacques Romano's talk at the close of the session of the Middle Atlantic States Convention was on "The Photographic Mind," but we failed to divine the aptness of the title until Jacques got well on to the subject. Then we realized what he meant is that the human mind, and inferentially the mind of the photographer, in its action is something akin to the sensitive plate. Both the mind and plate receive impressions which are transformed into images. We call the result of the effect upon the human brain, consciousness; the action on the sensitive film, the latent image. Both effects are equally inexplicable. But, while ignorant of the cause of the mental operation, or the physical performance incident upon light action, we know that both may be referred to the law of inertia, operative in nature, which must be overcome before intelligence of fact is made manifest.

A thing which is in motion will keep moving forever till some agency arrests it, and a thing in rest will remain quiescent until its equilibrium is disturbed, and then something happens. We all know there is a human tendency to the least effort. In other words, the mind broods on itself until it is disturbed to action and this disturbance results in thought. The functions of the mind when

set in action are to know, to feel and to resolve.

Invention, or creation as it may be called, is considered the highest mental activity of which man is capable. When the photographer makes a pose which he devises from his stock of knowledge acquired, he is really making something new, non-existent before. True, he creates it mentally, just as in any other act of invention, irrespective of the smallness or greatness of the conception. But this faculty of invention is an activity of the mind not sufficiently considered.

In educating our senses to perception, we are prone to imagine we should work continuously to accumulate stocks of information. We think there is so much needed to know that we are constrained to cram our minds with information like we gorge our stomachs with nutrition, and so take in too much for assimilation and get so burdened with the superfluity that we relapse into inertia and get nowhere.

Our educational institutions are like great factories that turn out standardized products of over-educated mentality. The trend to individuality is drowned in a flood of erudition. Originality has no chance to survive. Aristotle said, "We work that we may have leisure." The Greeks may have so thought, but do we? No wonder then the Greeks were so original. Now we devise labor-saving machines only to inflict greater burden on a greater number, to stimulate greater toil. We take no thought for the benefit derived from repose; no leisure to co-ordinate from what we know to something worth while.

All creative thought, all the great ideas the world has evolved, are due to men and women who, to be sure, worked strenuously for a time but still took periods of rest from their work to let their minds gestate the great conception. The brilliant idea always "flashes on the inward eye" in the bliss of quietness. Moses must needs flee into the solitudes of Midian to think out his scheme for a great nation. Bunyan had to go to jail to write his immortal book. Isaac New-

ton discovered the law of gravitation not while he was laboriously studying calculus, but when loafing under an apple tree and realizing that the apple that hit him on the head was governed by the same law which held the universe together. Milton fooled his time and wasted his great talent with politics, till he was struck blind, and he gave us his great epic. Even the Messiah retired to the wilderness to think out the gospel of faith which abrogated the doctrine of salvation by work. Heaven is a state of being, not of doing. Intuitions which reach the truth, at a bound, are the greater the less effort they demand of the active mind. Continuous work, work which grudges time for reflection, work which monopolizes all the faculties, absorbs all the energy of the brain, gives no opportunity for the spontaneous action of the sub-conscious mind. Genius has been defined, probably defined by one not a genius, "as an infinite capacity for taking great pains." True, but it is

only when the perspiration is wiped from the forehead and rest is at hand, that the idea comes to birth. Go on, saturate yourself full with your subject, get knowledge, but with all your getting, get wisdom and learn the benefit of repose. Let your method be work, plus meditation. Practice the cult of laziness.

As we said at the beginning, we did not intend to chronicle the exact remarks, in the phraseology of Jacques Romano, nor to try to give expression to his rich vein of humor, which is peculiarly his own and can't be translated, but merely to give to our readers an impression, the train of thought which his talk engendered in us. It acted like a ferment and made a brew of thought which was refreshing and we have reason to believe that a similar effect was produced upon others of the assembly, judging from the enjoyment they gave manifestation to. And this is what all inspiring talks achieve, they leave something that abides.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

The Value of the Picture Exhibit

Unless a photographer has a good collection of his or her best work on hand, from which to select a set of pictures for the Picture Exhibit at the National Convention, the very thought of sending in samples of one's work creates a desire to turn out something a little bit better than has been produced before. The latest lighting effects are always desirable, and even with the negatives from which to make exhibition prints there is an opportunity to improve on the finished picture, to bring out some hidden detail that will make it a little bit better than the others.

So, long before one gets to the Convention, the inspiration of the Exhibit will set one thinking along lines of improvement that mean Progress.

Among all classes of photographers there is that ever-present desire to come up to the level of our ideals. Whether the mark has been set by work seen at a previous exhibition or is the result of reading and studying the best that is found in the photographic literature of the day, practically everyone has in mind certain characteristics of the work of others which

have made him prominent in the profession and for which "imitation is the sincerest flattery." The best, however, is to be found by a direct comparison with other examples of portraiture which will be exhibited at the National Convention and can only be done in full justice to one's self by having pictures submitted to the judges for acceptance and exhibition.

✽

"Perfection" is too mythical a term to be applied to photography. We prefer to speak in terms of "Progress." Each year's work is comparable to the preceding and shows either a step forward in the technique or a step backward. We will not consider the happy medium of "the same as last year"—that is merely a form of reverse Progress. The work of the master photographers (if we may call them by that name) is not subject to great changes from year to year, and hence offers a pretty fair high-level mark for those whose aspirations compel them to improve—to Progress. The younger generation should have no difficulty in noting how much closer they are approaching their goal wherein they have made commendable improvement since last year, or possibly

wherein they have unconsciously developed a fault that should be corrected. With all striving to do better work, it is safe to think only of Progressive results being seen in a Picture Exhibit of a National Convention, but it requires the support of every member of the Association to have a *good* exhibit. The value of the exhibit is thus twofold—it creates the desire to exhibit your *very* best and gives you an opportunity to compare it with the work of others.

✽

J. M. Herkness has a stunt in vignetting which he thinks may be new to some and possibly easier to manipulate than some methods now in practice. He says:

"Instead of using cotton, I use the very finest sand—can be had from a painters' supply store—spread on glass with a raised border (I use an empty 8 x 10 portrait film box lid to give me the border to hold the sand on the glass)—under negative to be printed. Tap the glass gently for even distribution of the sand and draw with finger the outline of the form. It is possible to print a negative with a dark ground and cut out to the very edge of the figure. Can only be used in a flat printer, of course."

Necessity of Using Pure Sodium Sulphite

In the first place there is no excuse for not using a pure variety of sodium sulphite, since the article is so easily procurable. Nevertheless, we have evidence furnished by results that the trouble encountered by the photographer is due solely and singly from having employed an impure sample of sulphite in the constitution of his developer.

To make a chemically pure sodium sulphite is troublesome, and the commercial article which is employed in bleaching does not approximate even in formula the pure stuff.

Neutral sodium sulphite has come to be of such importance to the photographer that it is necessary he should have some little

knowledge of its constitution and also of a ready method of detecting the impurities.

Now what are the principal adulterants in sodium sulphite? There are two kinds of sulphites—the acid and the neutral salt. Both are made of sodium carbonate and sulphurous acid. If carelessly made, some of the carbonate will crystallize along with the sulphite, and is not noticeable by superficial inspection. We have found considerable carbonate in some specimens of sulphite.

Now you see this knowledge is important to the developer compounder. The presence of the carbonate might be tolerated—that is, it would not effect any serious damage to a plate when such a reagent as ami-

dol is used—that is, where no additional alkali is used, but the presence of carbonate in the sulphite along with the normal alkali would tend to fog the negative.

This unsuspected carbonate may be the cause of the discrepancy of results which are complained of by those who use amidol. With amidol one must use a sulphite of constant and invariable composition.

Sodium sulphate, or Glauber's salt, as it is commonly called, is a frequent trespasser in sulphites. Those of you who have chemical knowledge know how easily an aqueous solution of sulphite is changed into a sulphate.

Sodium sulphite would act as a retarder.

Basic sodium hyposulphate is also found. Its presence is not desirable in the developer, besides it displaces the sulphite.

The most trustworthy form of sodium sulphite is the anhydrous salt known as granular sodium sulphite. It is more durable; not so liable to atmospheric changes as the crystallizable salt.

Its volume is less than half of that of the crystallized salt. When dissolved the dried salt gives out heat, while the crystallized salt cools the solution.

This is worth considering when one uses a fresh made-up developing solution.

The Ideal Focus

J. R. HALL

Should a portrait be in softer focus than any other class of photograph? Judging by the large amount of soft focus portraiture practiced, it might be taken for granted that this is the ideal style, but there are a number of things to be considered before we can say definitely that any one degree of sharpness or softness is better than any other degree of either.

First, the motive. There is one case which can easily be disposed of, so far as I am concerned at least—the portrait made as a study, to satisfy the artist alone. Here the critics may storm and rave *after* the event, that is their function, but no one can rightly dictate beforehand. When the portrait has to please someone else primarily, the case is essentially different. The most common motive then is to make a truthful likeness, and one that will please the sitter. What sort of focus should it have—soft or sharp? It will depend on the sitter.

I have endeavored to illustrate this article with a number of photographs taken to show certain important factors. Take "The Chemist" first. This is a portrait of a quiet, studious person; an intellectual one by his looks and manner, and apparently a man of good temper and slow to anger. The portrait was taken with a soft focus lens; not a

fuzzytyper, but a combination of a simple positive with a simple negative lens, giving rounded definition, smooth all over but nowhere actually sharp. Distinctly out of



"THE CHEMIST"



"THE BUSINESS MAN"



"THE STUDENT"

focus effects have no place here, as obviously very few people would pay for their performances. Imagine this thoughtful man pictured with the brilliance of a stopped down process anastigmat! It would be absurd, because it would not be truthful. His friends would say, "Well, it is like you, and yet it is not." They would see the resemblance of form, but not resemblance in character.



"CHERUB"

The same lens, however, would not have done for the "The Business Man." Here we have a dominant personality. There is nothing slow or sleepy about him. Every fibre breathes energy and action. Therefore, I used a sharp lens, a rectilinear doublet at $f6$, to be exact.

"The Student" was another case for sharpness, but there is a big distinction between a young cavalier and a middle aged man of business. The difference is marked

**"THE ARISTOCRAT"**

emphasized the line, but would have lost the expression. I eventually used a rectilinear, but turned the focus a trifle out. The result is not ideal, though the picture gave great satisfaction. A single achromatic, opened up, would have been better for this portrait.

In "Boyo," not by any means a good photograph considered as a photograph, we see what a single achromatic can do. The negative was taken under difficulties, without background, reflectors, or other light than a single globe. It was only possible by using a soft focus lens at $f4$, and was taken with a cheap single achromatic opened up to this aperture.

"The Artist" was taken with a soft focus lens for an unusual reason. The man himself is not like this photograph and anyone knowing him, would, on the foregoing, have used a process anastigmat on him. But privately he is a philosopher and likes to think of himself more as shown here. No

**"BOYO"**

here, not by any difference in the quality of focus, but by bolder printing for the younger man. Reverse the effects, giving the elder the harder black and white, and both would be relatively wrong.

"Cherub" is another case for sharpness. This child had the most beautiful eyes I have ever seen. But I could not record them faithfully with any but the sharpest lens I had.

But let us return to soft focus effects. "The Aristocrat" shows a difficult type of face, a face possessing a beauty of form and a distinct beauty of expression. The expression is one almost of somnolence and when I took the negative, it was the expression I wanted. A distinctly soft focus lens would have gotten the effect, but would have weakened the line. A sharp lens would have



"THE ARTIST"

one likes this photograph but himself, for the sole reason that it is not brilliantly sharp.

In making the illustrations, no attention was paid to lighting or background and they carry but the very minimum of retouching. Naturally all these things influence the apparent sharpness or softness of a result, but I have not included their influence as it would make the theme rather too much involved.

✽

A Day of Narrow Margins

FRANK FARRINGTON

The day of large profits and even of fairly large profits is past in most business operations, and not less in photography than in other lines. It may be that the day of the higher priced work, running from \$100 to \$150, such as has been handled by more studios in the past few years than the average layman would believe, is on the wane. I have certainly heard that fact proclaimed in the trade recently.

At all events the photographer is going to have to figure his costs more closely in the

future than he has had to in the past, and there will not be enough mark-up possible to provide a living for the man with a negligible little business.

The manufacturer and the contractor no longer find it possible to net a big profit on a single deal. The retail merchant has had to increase his volume of sales to maintain a satisfactory income.

Occasional large profits there will remain for some few men who happen to speculate fortunately, but the rule of business today is small profits and quick returns—and lots of them.

Failure to get enough of the small profits must, of course, mean failure to secure a living, failure of the business. Attempts to secure large profits are going to be attended by loss of patronage. Attempts to compel patrons to select expensive styles of work may incline them to look for less expensive places to have their work done.

Competition is so keen that there will always be someone ready to do business on a narrow margin of profit; and if others are willing to depend on small margin and rapid turnover, you will have to adjust yourself to that condition. You cannot ask larger profits than your competitors ask—not and get the business.

Even if there lacks that competition that will just now hold you to a narrow margin of profit, there is sufficient interest in profits nowadays to cause the general public to scrutinize every kind of business with a critical eye.

In brief, there is so much light upon business methods now that a man cannot get away with large profits. You will have to make up your mind to accept the rule of narrow margins if you are to hold your business up to its present level.

✽

"Waiter," said the customer, after waiting fifteen minutes for his soup, "have you ever been to the zoo?"

"No, sir."

"Well, you ought to go. You'd enjoy seeing the turtles whiz past you."

The Colors of the Spectrum

Talk by George Hance at the P. A. of A. Convention in Milwaukee

This matter of color, what it is and how we use it, is getting to be very important in our every-day work. Commercial photographers are running into all kinds of difficult things to photograph. We find that even in our general pictorial or landscape work we can get better results if we have a color plate or film successfully supported by a filter. We have all known that for some time and have been using these plates and filters. The question is, Do we know why we are using them? That makes the interesting part of it.

This particular machine we are making use of tonight is sent us with the compliments of the Bausch & Lomb Optical Company. It is a machine they make use of in their experimental departments and their scientific departments throughout the country.

The point is, when we look at a colored object the question naturally rises in our mind, What color is that? Let us just have this simple little foundation stone to stand on, that color is merely what an object reflects to us from the light that falls on the object. Assuming now that daylight is what we are dealing with, daylight is what we know as white light. White light is composed of the colors of nature. We speak of them as the colors of the spectrum, given to us in an everyday way in the colors of the rainbow. Violet, indigo, blue, green, yellow, orange and red, are their order, as the rainbow or the spectrum gives them to us. When we use a ray filter we are not converting the light into that particular color, as many people think, but we are subtracting something from daylight or, as we will say, the ray filter absorbs that, as we will show here very soon.

The colors of nature work in peculiar combinations. The combinations are very simple to remember if we want to remember them but it isn't necessary that we should. The colors of the spectrum naturally divide themselves into three units, which we speak of as the primary colors. When we speak of a complementary color, that means that that color taken from white light leaves all the rest of the colors, which combined will give this complement. But then it will be more interesting to look at these things than to hear about them.

Mr. Taylor, of the Bausch & Lomb Optical Company, is going to run this show and I am going to help him. I don't always have an alibi. If I am not successful in this (see my point?) Mr. Taylor is the one I am going to hold responsible. Together we hope to give you something that will be kind of interesting.

This machine is a standard type of bal-

opticon, and we are using an arc light because the arc seems to give us more nearly the value in light, or color of daylight, than incandescent light.

Now we start with a beam of light here which represents as nearly as possible white light, and I am going to hold in here some pieces of paper of different colors which you will recognize. Then we will hold them into the colors of the spectrum. We have magenta, green, orange and red. Here is a good red one.

To those of you who are accustomed to photographing articles of nature, I am going to suggest a rather difficult thing right here. Have you ever tried photographing a garden with such flowers as these gladiolas? You haven't met with any great success, and why? The red is very brilliant to the eye, our ordinary photographic plate does not see it. That is one difficulty the manufacturers find in their emulsions, making an emulsion which will give you the correct impressions as the eyes see them. That red being much more brilliant to the eye than the green, you know well enough will take black, because that red is about the color you would use in your ordinary dark-room lamp. Therefore, when you come to such extreme colors as this, we must use a specially sensitive plate. You know what those are; demonstrators are talking to you all the time about them.

We will look at some of these colors which we will see a little later in the colors of the spectrum, and from our own experiences in photography, let us just imagine for a moment what they will do. Magenta we are not so well acquainted with. Let's get down to some of those that we are acquainted with.

There is a violet, it is a purple. That color we know somewhat, not very well. These (yellow, red and green) we are pretty well acquainted with, though, and we know that some of them would give us a good deal of difficulty if they were offered in that combination right there. Why? Because some of these that stand out so brilliant to the eye, as the yellow and red and green, fail to make the impression on the plate that they do on our eye.

Question: What filters would you use for those flowers?

Mr. Hance: It depends on what you want to do, whether you want the red to come light or the green. If you want the red to come light, you would use the filter of the same color. If you wanted to come to the equivalent in value with the surrounding objects as the eye sees it, that is, not white but lighter than the surrounding objects, you would use a filter

which would let part of that through, a compensating filter. In other words, a deep yellow, K-3, Wratten line, or the No. 3 of the Cramer line which has just about the same value. The Burke & James people make a similar filter. These filters are a deep yellow. But that raises the question of what plate would we use. Simply using a filter which would let that color through wouldn't help you unless the plate was sensitive to that particular color. The panchromatic plate will be necessary on that particular color. Now there are a good many combinations of colors where we don't have to go to that extreme. It is where you have the deep reds and possibly the deep greens, they demand absolutely a panchromatic. Very good results are obtained on isochromatic or orthochromatic plates or films if you do not want the extreme corrections, or if you do not have colors of that nature.

One of the most common subjects that you have to deal with is the photographing of a blue print. It is the A, B, C, of color separation. It is not so different from deep blue or sky blue, which, we know, photographs pretty white. The blue photographing white and the lines being white, we would not have any great contrast. You people who have tried photographing blue prints on the ordinary plate have not met with any great success, as you know. Presently we will put that into the spectrum and show you just how those colors respond to the different colors of the spectrum, therefore, showing the different degrees of contrast which you can get.

Now I am going to have a word to say at this time about these filters. You have heard a good deal through your literature and your demonstrators about the different ray filters. They naturally divide themselves into two distinct series. The yellow ray filters are the common ones used for general color correction. The more pronounced shades of blue, green, red and orange, are what we make use of for color contrasts. Now just keep in mind a distinction between color contrasts and color correction. Color contrast works, for instance, when we have this blue print or we want to make a decided contrast. A color correction would be where we had a painting and wanted to get the colors of that painting in the same relative values that the eyes see them; in other words, the blues darker than the yellows, and the reds lighter, perhaps, than the greens, because they make that relative impression to the eye.

If you have a commercial subject as, for instance, a book which has red and black, you need a contrast filter and not simply a compensating filter. In other words, you want that red, not to come as the eyes see it, somewhat lighter than the black, but you want it to come as light as possible to give you the contrast of which we speak.

Those filters that I had in my hands first are the Wratten and Wainwright line made by the Eastman Kodak Company. It is our intention to put those filters right into this beam of light and show you just what they do, in other words, what portion of the spectrum they absorb.

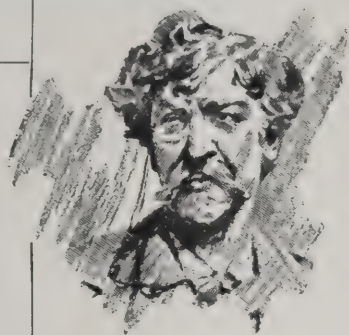
It doesn't matter so much whose filters you use if you know what they do, because a light yellow filter is a light yellow filter. You can depend upon it. The manufacturer has proven it is right or he wouldn't have offered it.

Leigh Wyckoff is one of our competitors in Detroit. We fellows have nasty dispositions down there. If we can't beat a man out any other way we make friends with him, take him out to lunch, give him stomach ache or something like that and then go after his business. We find it is a whole lot better to be friends than enemies. We are getting more out of life. We are getting more out of our customers. I don't know whether they like this friendship proposition among us or not. We are not concerned about whether they like it.

Let us go back to these pieces of highly colored paper we were looking at in the white light. Take, for instance, a very familiar color of red. It doesn't reflect at this end (blue) at all. Here we start with the violet, indigo, blue, green and yellow; coming a little brighter into the red it reflects very brilliantly. In other words, that piece of paper is red because it reflects the red portion of the white light. Yes, that is red because it reflects red.

We will take some of these other colors to refresh our memory. Let's take green and blue alone for a minute. We see them as such. Turning back this lens so we get our spectrum again, we will find the green and blue are not so different in color when we see them in the white light, but here the one reflects its own color but the other doesn't. The blue reflects blue. The blue is brilliant. In the green band of light, the green is more brilliant than the blue. We will see the practical application of that very soon. Now in the red what happens to our blue and green? They fade out. In other words, those pieces of paper with their respective colors absorb that portion of the spectrum instead of reflecting it.

Now going through this snappily, having touched certain portions of this because of the interrupted sequence, here is our blue print, just an ordinary commercial blue print. As we said, you photograph a blue print on the ordinary plate without the aid of a filter, the blue photographing very light, you get no contrast. Here you see in the blue light it is flat and lifeless. As we go on down through the spectrum you see how it snaps up into the brilliancy of head-lines of a yellow journal. In other words, the red is a minus to the blue, the two are complementary colors. When you take



Whistler

An expressive example

of the genuinely distinctive in photo papers is HALOID ATLAS. The surface is unique. Nothing quite like it for portraits of refinement and of culture. It is a paper that says "Quality" and commands a higher price.

HALOID ATLAS for better, more profitable portraits.

The HALOID Company, Rochester, N. Y.



NEW YORK OFFICE
225 Fifth Ave.

CHICAGO OFFICE
68 W. Washington St.

BOSTON OFFICE, 101 Tremont St. at Bromfield
San Francisco Agent A. H. MUHL, 143 Second Street
Los Angeles Agent A. H. MUHL, 643 S. Olive Street

one away from the white light, you leave the other. Therefore, if you want blue to come white, photograph it in its own light. Photograph it with a blue filter or practically no filter at all and you get the same results. If you want it to come dark, you photograph it through a filter which absorbs that light, red.

Now, taking that same blue print, let us introduce into that beam of white light a red filter and see whether that is so or not. You see what the red filter has done to the spectrum. There is our entire spectrum; now, putting the filter in again, do you understand why, when you use a filter, you have to increase your exposure so pronouncedly? You are only using that small portion of the white light. So many people think when you put a red filter in front of the lens, you are converting all your light to red light. You are not. You are absorbing or getting rid of all the light except the red light.

Kindly turn down the lens a little and we will get the moon. Now, introduce the red filter and we have a red beam of light. Therefore, when you photograph that blue print in that, you get the same contrast that you see there. Don't attempt that unless you have a plate which is sensitive to the red.

Right on that same line with that red light is our floral piece, you see there the red is quite pronounced. Please remove that and you see

what it is, it is the red and green. On the ordinary plate the red would be lost entirely. By lost we mean it would be absorbed instead of reflected.

Taking our original spectrum here, we will introduce into that some wedges which are simply pieces of glass with tapering thickness. We are going to divide that beam of light, as you see, somewhere. Let us start by cutting the blue on one side. I am going back and use one wedge. We are going to divide that spectrum, putting on one side the blue and on the other side all that is left outside of the blue. Let us taper that down until we get two distinct circles, blue and yellow. Yellow, then, means all that is left of the light, the white light, after the blue is taken out.

We have two colors, blue and yellow. We speak of them as complementary colors, meaning thereby when you combine those colors you get white. You see how that proves.

Let us go on a little further in our spectrum here, interrupting it at another point. Let us take red on one side and all there is left on the other side. We have a little of the green in there besides the red. We will see how we get the red and the green. The green is very pale. I heard a phrase some years ago I think very practical—the animate cussedness of the inanimate object. Apply it as you see fit.

Perhaps we can make use of another wedge

in here. I should like to, if possible, get the three primary colors. But then the three primary colors are not so important in our use; perhaps we will eliminate some of those interesting experiments and just make use of the time that is left on the more necessary portions of this.

I would like to introduce another wedge to separate the blue, thereby having the blue on one end isolated, the red on the other, and then making a separate circle of remaining colors. We have it pretty well illustrated right there. Those who have been accustomed to working in three-color separation work, know that the filters made use of are blue, green and red. Here we have those three colors which combined in the center give us the white light; separating them, you see, we have three distinct circles.

Now if there is any particular combination of color in that we want to know about, what are we to do? We can see what portion of the spectrum we are interrupting. It gives us a variety of colors, then we can pick out the dominating ones. Separating them, you see we have a decided violet at the top, yellow and greenish blue.

What I want to do specifically is to show you the application of these ray filters which are the mediums that you will make use of in your practical work. These two distinct sets, the Cramer line and the Wratten line (the Wratten line being made by the Eastman Kodak Company at present) are very similar in their corrective values, but I want you to know specifically what they do, so if you have them or if you are going to want any, you will know what they are and why they are. I am going to ask Mr. Taylor to introduce those into the beam of white light and then we will introduce into those respective lights or colors certain objects.

First let me pass them through as they come. This is a Cramer filter of a bright red. You see that lets through some of the yellow as well as the red. Now here is the next deeper Cramer filter, which cuts out the yellow which the other permitted, leaving you just the red.

The next one I pick up is a Cramer light yellow. You see, that cuts out the violet and most of the blue and lets in the green, yellow and red.

Here is an orange filter of the Cramer line that cuts out a good deal more than just the violet, indigo and blue. That cuts down distinctively to the green, yellow and red.

Here is the blue filter of the Cramer line that cuts out from the other end of the spectrum, cutting the red, green and yellow, leaving us just the blue or violet. There is a color, however, sensitive to our plate that is farther out in the spectrum beyond what the eye sees. It apparently stops about where my hand is. However, there is a portion of that spectrum

on our left here which your photographic plates would be sensitive to. That is what is known as the invisible ray of decidedly violet nature.

This is another orange filter. That is the color of it if you were to look at it visibly, and that is what it does to the spectrum (turning down lens). There is our blue, and that is the color of the blue, you see a very deep blue, practically no light at all.

The blue lets through the blue only; with the red it lets through nothing. We might as well put a blanket right over it. We have done it very effectively by adding the two, therefore those two are complementary colors, the one taking away what the other lets through.

We will just hasten on into the filters which many of you are provided with, the Wratten and Wainwright filters, this one being what they speak of as a G filter, their orange filter. You see what it does? It lets through all the red, yellow and green, cutting out decidedly all of the blue and violet.

Let us make a comparison of that with their yellow filters or K-1 and K-2 and K-3 as we know them. The K-2 lets through quite a little of the blue. We will put in the K-3. That cuts out a little deeper, into the green. K-1 cuts only the extreme left end, the little active rays. The K-1 lets through a good deal of the blue. That filter is decidedly useful for general landscapes or pictorial work. It will not make your sky so decidedly pronounced that it makes your white clouds look as though they were cut out and pasted on, still it will hold your sky a little bit and absorb that decidedly violet light on the end. If you want an extreme contrast, of course you want to use a little more pronounced yellow, but I decidedly advise against the use of a deep yellow for general landscape work, as you are going to attract too much attention to your sky.

Again, in the Wratten line, here is their light red filter. They would recognize it as the "A." That lets through quite a little of the yellow as well as the red, although it appears red to the eye.

Now they have a deeper red known as their "F" filter. As a comparison, by introducing them into the spectrum, one allows quite a little of the yellow to come through and the other does not allow any of the yellow to come through.

The blue filter of the Wratten line is not so different from the blue filter of the Cramer line. It makes no difference really what make you use. I don't suppose the demonstrators will agree with me on this. I would just as soon have one make of filter as the other. I know the company behind them has a reason for recommending them.

We have proven that filters interrupting the light do absorb or cut out the portion of the light that is complementary to their own color.

I had the promise of some paintings to be sent up here tonight from the exhibits at the hall. I have been disappointed though in their not being here. I wanted to introduce paintings right in the colors and show you exactly what effects you would get were you to photograph those paintings with these respective filters. There, again, I am handicapped by not having the material as promised me.

Member: Use the flag.

Mr. Hance: Bully for you; I am never ashamed to use that flag. It looks good in any light. Here we have a beam of white light on a portion of that flag which is of all the colors. The blue is darker to our eye than the white or the red. You see, the red end of the spectrum makes the blue very dark, coming down to the blue end it is more brilliant. I will prove that better perhaps by a beam of white light and introducing the filters. Your blue is black (with the red filter), just as black where the portion of the circle cuts it as that portion higher in the room where it does not.

Let us put a red filter in there and see what happens to our red. That is not as pronounced as the plate would see it. Visually, we do not get the same actual corrections, but they help us very decidedly, though, in determining what to do.

Let us just interrupt this discussion for a moment and project some slides through the lantern which show the actual results from some of these subjects that I have shown you. We are going to strip this machine of this complementary attachment and introduce in there the regular slide projector. Then we also have a few Autochroms. While they are not exactly pertinent to this demonstration, they are interesting to show how you can make use of ray filters in photographing articles in their natural colors.

I have been particularly proud of some of my Autochroms this year, and in talking with a man who has a collection of color plates in the auditorium, I find he has the preference for another make, the Agfa. That gave me a chance for an argument. He is challenging some of my results. He is here. He brought some of his Agfa slides. I wanted to see his Agfa slides on the screen in comparison with some of my own Autochroms, but I can't.

I had wanted to do a few other things, especially showing you that catalog cover, which I had a series of slides of, but you will have to take my word for some things.

(On account of the trouble with the Balopticon, this lecture was not complete.)

✽

"I asked you to send me young lettuce."

"Yes, ma'am. Wasn't it young?"

"Young? It's almost old enough to wash and dress itself."



Difficult Subjects

Harsh lines and contours may be softened, subdued and rounded, giving artistic portraits without that soft-focus "mushiness." To prove this, try

HYPERION

Diffusion Portrait Lens f4

Mastering the new pleasing effects in portraiture is well worth the time you will spend in experimenting.

Your dealer is authorized to offer a liberal trial without charge. Or, write to

GUNDLACH-MANHATTAN OPTICAL CO.

841 Clinton So.

Rochester, N. Y.

HIGGINS'



PHOTO MOUNTER PASTE

Pure and Powerful

ECONOMY is the reward to users of Higgins' Photo Mounter Paste. Its use increases the capacity of the operator for high quality mounting.

This is because it spreads easily and dries quickly.

Higgins' Photo Mounter is chemically pure. It will not wrinkle nor discolor fine photographs. Imitation by many so-called "white pastes" is a flattering testimonial to the superiority of this adhesive. Insist upon obtaining the original.

CHAS. M. HIGGINS & CO.

271 Ninth Street, Brooklyn, N. Y.

CHICAGO

LONDON



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties :

ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK
WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES

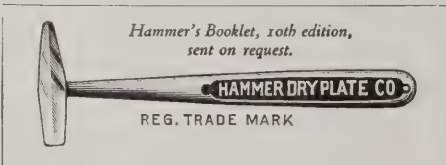
Write for price list No. 8.

*Consult Blue List No. 2 on Specialty Work for your
Amateur Trade.*

BLUM'S PHOTO ART SHOP, Inc.
1021 North Wells Street CHICAGO

HAMMER PLATES

coated on clear, transparent
glass and rich in silver of the
finest grade, hold the record
of efficiency the world over.



*Hammer's Booklet, 10th edition,
sent on request.*

HAMMER DRY PLATE COMPANY
Ohio Avenue and Miami Street
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

Mechanical Means for Local Reduction

We mentioned in a former paper on the subject of the reduction of too intense negatives the means of decreasing the deposit by aid of certain chemicals locally applied, but sometimes mere mechanical applications are sufficient to bring parts of the subject in better relation.

It has been suggested that the negative might be treated during development and locally reduced by application of the reducer with a brush. But this method, though it may be very useful and highly advantageous in the hands of skilled manipulators, is certainly attended with great risk to those not experienced in wielding the brush. The difficulty of judging is also increased by the conditions of dim illumination under which the operator is compelled to work and the deceptive character of the ruby light.

With after treatment, however, one has the advantage of working under ordinary illumination and he may go about it too carefully and leisurely and incidentally study how far he has gone in the work. One should here bear in mind the necessity of proceeding slowly, since there is always a chance of going too far, and more harm done than good effected.

The action produced upon the image is to the eye comparatively slight, even after considerable rubbing has been done, but the effect, however, is there as a print from the negative will show. It is well, therefore, to occasionally test what progress you have made.

The mechanical method of reduction consists in merely rubbing by a sort of attrition the overdense parts of the negative. But, simple as the operation looks, certain conditions are necessary to get results and to avoid mishaps to the film.

In some cases the rubbing is effected by use of alcohol alone, applied by means of a tuft or pad of cotton, or by means of the ball of the finger or a piece of rubber.

The first point of importance is that it is necessary to use alcohol almost absolute.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

The presence of water in ordinary rectified spirit would soften the gelatine and probably result in tearing up the film. Second, you must be assured that your film is absolutely dry, to insure which it is well to warm the negative and allow it to cool before applying the alcoholic reducer.

In applying the alcohol see first that the absorbent tuft of cotton contains no moisture before you dip it in the alcohol. Take up sufficient spirit but not an excess.

Considerable pressure may be applied without risk to the film. If you use the ordinary rubber eraser you apply the alcohol first with the tuft of cotton to distribute it over the area. The method of friction depends somewhat on the character of the image to be reduced. For instance, broad gentle strokes being required for treatment of skies, shorter, sharper strokes where the space worked upon is more limited.

Portraits are the most difficult subjects to work upon, and here the pointed rubber is more available than the cotton pad. When the desired effect has been secured, flood the whole negative over with the alcohol and swab off the surface with the cotton to remove particles from the film and also the surface traces of the local friction.

In some cases the use of finely powdered pumice stone may be demanded. The same caution is required here as regards perfect dryness of the film, for the risk of tearing and abrading is even greater than when alcohol alone is employed.

The powder must be perfectly free from grit and very fine. It is best to regrind a little in a mortar and sieve through fine muslin. It thus assumes the condition of an impalpable powder. The powder process has the advantage of leaving the surface of the film in a good condition for retouching, if that is found necessary.

The powder may be applied by aid of the finger, a chamois stump such as the artist uses, or, as is generally done, with the long sticks of rubber made by Faber & Co. The rubber when worked to a fine point is admirable for delicate manipulation. The



BAUSCH & LOMB
PLASTIGMAT
f 5.6

**A "Soft-Focus" Lens
for Portraiture**

Plastigmat Portrait Lenses are made in six sizes so as to fit a variety of Graflex and Studio Cameras.

Cat. No.	Size of Plate	E. F. in IN.	Flange Dimensions	Price
0	4x5 in.	9	2 1/4 in. 3 in.	\$ 55
0a				
1	5x7	12	2 1/2 3 3-16	70
1a				
2	6 1/2 x 8 1/2	15	3 1/2 4 1/2	90
3	8x10	18	3 7/8 5 3-16	115

No. 0, in compact barrel with Iris Diaphragm, is designed to fit the 4x5 R.B. Telescopic Graflex, 3 1/4 x 4 1/4 R.B. Auto Graflex and the 4x5 R.B. Auto Graflex. No. 0a will fit the 3 1/4 x 5 1/2 Compact Graflex and the 3a Graflex.

Nos. 1, 2 and 3 are furnished with hoods for use with the Studio type camera.

No. 1a is furnished without a hood and in a mount which can be fitted to the 3 1/4 x 4 1/4 R.B. Auto Graflex and the 4x5 R.B. Auto Graflex.

Let us give you further information about this "Soft-Focus" Lens.

Bausch & Lomb Optical Co.
643 St. Paul Street, Rochester, N. Y.
New York Chicago Boston London
San Francisco Washington Frankfurt



character of the friction movements is, of course, determined by the character of the image worked upon, but here also caution should be taken not to proceed too far in the work without occasional examination of the progress made.

Spring Selling Suggestions

FRANK H. WILLIAMS

How cute the babies always look in their new spring apparel!

Make up a list of the wealthier folks among your patrons, Mr. Photographer, who have babies or young children in their families and then suggest to them that they have pictures taken of the youngsters in their new spring outfits. Tell them that when the children grow up they'll wish they had professional photos of the babies.

It shouldn't be a very difficult proposition to secure quite a considerable amount of extra business in this way.

Spring among the flowers and the buds—what a delightful picture it brings to mind. And how charming it would be to have photos of some of the beautiful girls of the city and territory taken under the pleasant spring skies in the midst of the spring and early summer flowers and trees.

Why not work up some business along this line by soliciting such business from some of the more wealthy of the studio's customers?

Of course, some of the folks might take snapshots in such environments that would be fairly satisfactory, but the true artistry cannot be gotten into such snapshots. It takes a professional, a skilled photographer, to do so.

Surely it would be worth while to suggest to the more enterprising of the studio's cus-

tomers that they have such photos taken, and surely it would not be a very difficult proposition to get quite a large amount of additional business in this way.

Spring-time is the time when men secure new apparel. Spring-time, too, is the time when men throw their shoulders back, look the world in the face with a smile and look their very best.

Consequently the spring-time is the very best time for the alert photographer to get busy in soliciting business from men.

Go to some of the leading men of the city who are interested in studio portraits and say something like this to them:

"You certainly are looking fine these days. Now would be the time for you to have a new portrait taken for use in the local newspapers and in the various publications that are always desirous of printing your picture."

This sort of an appeal would make a big hit with many men, even if the newspapers and magazines were not making requests to use their portraits, because every leading man of the city would feel that the time might come at any moment when there would be a demand for his photos. Consequently he would feel that it would be a good proposition to be prepared for such a demand by having on hand a photograph of himself which showed him at his very best.

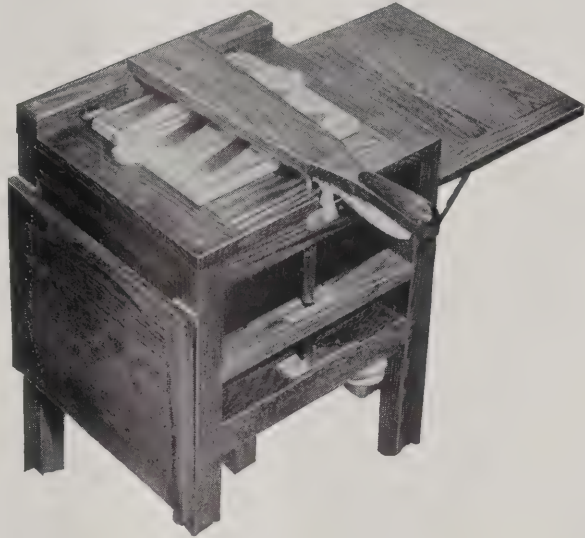
Spring-time is the time of the year when the old things of winter are discarded, when houses are painted afresh, when everyone tries to get out of the old rut.

In view of this, then, it would be the best sort of business for the studio to do something in the way of "dolling up" in the spring-time. A new coat of paint through-

A Better Printer

THE Crown Printer has long been known for good work, quickly and economically turned out. But it is even better now. The new model has a cast aluminum platen, light in weight but insuring even and ample contact over the entire print.

The cut shows the business end of one of the Crown



Printers. Over the safe glow of a ruby light the negative is masked, the paper is placed and the shaped-to-the-hand handle is swung down. The paper is now securely held by a pressure evenly distributed. A little additional push and the handle is locked and the lights, powerful enough for short exposures, are automatically on. A squeeze on the grip and the handle is released and the lights off. The print has been made.

This is the printer you need. Look it over at your stockhouse.

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

THE AIR BRUSH and the PHOTOGRAPHER

(PHOTO MINIATURE SERIES No. 181)

A handbook of common-sense information about the Air Brush and its uses in photography: for improving, finishing and coloring prints; retouching negatives; working-in backgrounds; coating special papers and in pictorial photography.

Price postpaid, 40 cents

FRANK V. CHAMBERS

636 South Franklin Square

Philadelphia, Pa.

PRICES FOR COMMERCIAL PHOTOGRAPHY

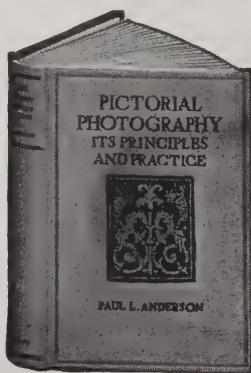
We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the **BULLETIN OF PHOTOGRAPHY** and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

An American Book on American Photography

Pictorial Photography ITS PRINCIPLES AND PRACTICE

By PAUL L. ANDERSON, E. E.



EVERY PHOTOGRAPHER who wishes to do more than merely "push-the-button," will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. Mr. Anderson combines a fine pictorial appreciation with a clear grasp of scientific principles, upon which success in photography must depend. The book is readable and well illustrated with 21 half-tone illustrations of some of the

best examples of American photography, printed on different mediums, and also 38 explanatory line cuts.

302 pages. Octavo. Cloth. \$3.50; postage, 15 cents

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN

out the studio would help a good deal. Some spring-time decorations would also help. A different arrangement of the furniture in the reception room and of the equipment in the other part of the studio would give an invigoratingly new appearance to the entire studio. Also, even if the studio did nothing else, it would help to make the place attractive to change the pictures on display in the reception room and to put in some of the newest of the pictures taken by the studio.

Then, after doing all or some of these things, it would be a good plan for the studio to run some newspaper advertising, in which it urged the folks of the city and territory to come to the studio and see the place in its spring garb.

✱

Who among the studio's customers in the springs of past years have not yet come to the studio this year?

It would be a good proposition for the studio to go over its books for the purpose of ascertaining who these former spring customers are and to make a list of them. Then, after making a list of these former spring customers, it would be a mighty good proposition to either call them up or call on them personally for the purpose of soliciting their business.

In calling on these former spring customers it would be a good plan to have some information at hand as to the sort of photography the customers secured at the studio in the former springs, as they could then be urged to secure the same sort of work this spring.

Just a little solicitation along this line would probably be splendidly helpful in getting more business.

✱

People are always looking for something new and different during the spring of the

Please mention "Bulletin of Photography" when Corresponding with Advertisers

INKS for BROMOILS

Made in BLACK, BROWN and BLUE

Endorsed by famous Bromoil Makers in America

2-oz. cans, black, \$1.00; brown or blue, \$1.25—post free

CROWE PRINTING INK CO., 724 N. Third St., Phila.

year. Consequently it would be a good plan for the photographer to advertise that he had something new to offer patrons in the way of lighting effects, finishes, etc.

The photographer might suggest that the new things he had to offer were offered at the very time when people were thinking about getting something new, and that, for this reason, his new offerings were meeting with much success. People, in addition to wanting new things, like to feel that the new things offered to them are very popular with the mass of people.

This sort of a proposition, therefore, ought to get over big with the folks of the city and territory.

✱

There will be some people moving into new homes in your city and territory this spring, Mr. Photographer. They will be mighty proud of their new homes and, naturally, will want to have pictures taken of their homes.

Why not sell these people on the idea of home photography?

Tell them that the spring-time is the ideal time of the year for such photography. Tell them that their homes look beautiful in their freshness and spring color. Sell them on the idea of home photography in the spring-time.

And while selling them on the idea of home photography, also sell them on the idea of coming to the studio and have studio portraits taken of all the members of the family.

Just a little personal solicitation along these lines should prove to be extremely successful in building more business.

✱

Spring-time is the time for getting busy; it is the time for putting renewed enthusi-

"Heliolette" Background Films

Per set (6 piece) 3½x5½ (Postcard) . . \$1.00

Per set (6 piece) 4 x 6 1.50

Per set (6 piece) 5 x 7 2.00

Per set (6 piece) 8 x 10 3.00

Proof Assortment, 12 pieces (all sizes) \$2.50

INCLUDING ILLUSTRATED DESIGN SHEET
WITH OVER 100 ILLUSTRATIONS

FRED. OESER

10 Van Cleave Ave. :: Clifton, New Jersey

Send Money Order or Check

WRITE

for lists of Platinotype, Palladiotype and Satista Papers, and for Enlargements and Contact Prints on Bromide and Chloride Papers, Finishing, etc.

WILLIS & CLEMENTS, Inc.

604 ARCH STREET
PHILADELPHIA, PA.

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

BURNET'S ESSAYS ON ART

By JOHN BURNET, F. R. S.

The standard work for beginners and advanced workers the world over.

Adapted by every prominent art school and teacher.

Three subjects treated in one volume:

The Education of the Eye
Practical Hints on Composition
Light and Shade

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

Photographic Facts and Formulas

By E. J. WALL

F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE \$4⁰⁰ PER COPY

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.

asm into your work; it is the time for getting a new grip on the business and for taking a new lease on life.

Remember all these things and make this spring the most successful spring in the history of your studio in the volume of business you do and in the profits you make.

You can do all this if you will only determine to do it and put forth the necessary effort to do it.

Start now to cash in on spring to the fullest possible extent at your studio.

Our Legal Department

Where Sellers of Business Appliances on Installments May Lose Out

Several weeks ago I wrote one or two articles about the law of fixtures, meaning the business appliances that everybody in business puts in his place, sometimes attaching them to the real estate, sometimes not. The points discussed were, when such things belong to the tenant, when the tenant can take them away and when the tenant is compelled to leave them on the premises under the clause which is usually in the lease, that any improvements not mere fixtures are to be regarded as the landlord's property.

These articles attracted so much interest and aroused so much correspondence that I venture another article on the same subject, based on a case just decided.

Now bear in mind that this subject is important to the following classes of people:

1. Landlords of business property. Whether a given appliance put on the premises by the tenant is a movable fixture or an improvement, determines whether the landlord gets it, or loses it when the tenant leaves.
2. Tenants of business property for a reason exactly opposite to the reason given in No. 1.
3. Concerns that sell business appliances on installments, for their rights of seizure, if the payments are not made, are often

dependent on whether an appliance is attached to the real estate or not.

4. Buyers of business appliances on installments for the converse reason.

5. People who hold mortgages on business property, whose mortgages often extend to all after-made improvements which are attached to the real estate.

In the case I referred to, a manufacturer of heating plants sold a plant to a manufacturer of a food product. It was sold on installments, as most such appliances are sold today, and in the contract was that familiar provision that the title should remain in the seller until all the payments were made. In some States there are laws requiring such contracts to be recorded.

The buyer of this heating plant, who, by the way, owned the building in which the plant was to go, had to attach it to the real estate to a certain extent in order to operate it. Now, it seems that there was a mortgage on this building and in this mortgage was a clause that often appears in mortgages, making the lien cover not only the building, but "all machinery, fixtures and any and all other improvements which attached thereto." The owner of the building, who, as I have said, was the buyer of the heating plant, defaulted in his payments and subsequently became bankrupt. The holder of the mortgage and the seller of the heating plant contended over who had the better right to it. The holder of the mortgage said it belonged to his security because the mortgage by its terms covered all "improvements attached thereto." The seller of the plant said "no, it belongs to me, because I sold under a contract that held title in me until it was paid for." The question therefore was this: What is the heating plant? Is it merely a movable fixture which the person in possession of the premises can put in temporarily and take with him when he goes, or is it in the nature of a permanent improvement, which attaches to the real estate and becomes a part of it, thus automatically becoming the landlord's property?

In spite of the reservation of title by the

EMIL PINKAU & Co.

AKTIENGESSELLSCHAFT

LEIPZIG (Germany)

Leading and oldest established factory
for Picture Post Cards supplies

VIEW POST CARDS

in Collotype, Colored Collotype, Photo-
gravure, Photochrome, Photocolor,
Bromide, and all other styles.



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men
and women. For 29 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist
them to secure these positions. Now is the time to fit
yourself for an advanced position at better pay. Terms
easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York

COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

Dagor f6.8

Descriptive literature upon request
C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.	No.	No.
20 Trimming, Mounting & Framing	68 Decorative Photography	127 Amateur Portraiture
21 Albumen & Plain Paper Printing	69 Printing-out Papers	131 Simplified Photography
23 Photographic Manipulation	70 Advanced Pinhole Photography	132 Getting Results with Your Hand Camera
27 Pinhole (lensless) Photography	72 Photography for Profit	133 Finishing Portrait Enlargements
28 Seashore Photography	73 Panoramic Photography	138 Travel and the Camera
29 Flashlight Photography	76 The Hand-Camera & Its Use	139 Modern Methods of Development
30 Photographing Interiors	78 Printing Papers Compared	142 Profitable Processes, 40c
31 Photographing at Night	80 1st Book of Outdoor Photography	143 Remedies for Defective Negatives
32 Defects in Negatives	81 Ozobrome, Sepia & Blue Prints	144 Enlarging on Development and Bromide Papers
34 More About Development	88 Defective Negatives & Remedies	145 Failures—and Why; in Negative Making
35 Enlarging Negatives	89 Photography with Films	146 Success with the Pocket Camera
36 Lens Facts and Helps	91 Photographing Outdoor Sports	152 Photographing the Children
37 Film Photography	92 Practical Orthochromatics	153 Optical Notions for Photographers
39 Photographing Animals	93 Development (Gaslight) Papers	154 Photographic Printing Papers
40 Platinotype Modifications	94 Photographic Post Cards	159 Success with the Hand Camera
42 Genre Photography	96 Leaves from an Amateur's Notebook	160 Landscape Photography
45 Orthochromatic Photography	97 Photography with Small Cameras	161 Sports and the Camera
46 Development Printing Papers	98 Stereoscopic Photography	162 Hand Camera Tips and Pointers
47 Kallitype Process	102 Trimming, Mounting & Framing	163 Making Money with the Camera
48 Commercial Photography	103 Toning Bromide & Gaslight Prints	164 Enlarged Negatives and Transparencies
50 Studio Construction	109 Drapery and Accessories	165 Unconventional Portraiture
52 Aerial Photography	111 Photography as a Business	167 Modern Photographic Developers
54 Outdoor Exposures	115 Platinum Printing, 40c	168 How to Develop the Negative
55 Architectural Photography	119 The Optical Lantern	169 Photographic Words & Phrases
56 The Hurter and Driffield System	120 Marketing Photographs for Publication	
58 Outdoor Portraiture	123 Enlarging on Gaslight Papers	
61 Control in Pictorial Photography	125 Pocket Camera Photography	
62 Vacation Photography		
63 Photography in Advertising		
67 Orthochromatic Photography		

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

seller, in spite of the proper recording of the contract containing the reservation, in spite of the fact that the seller of the plant had done everything he could to prevent the plant from getting away from him before it was paid for, the court held that as the plant was attached to the real estate, title passed to the buyer and the mortgage attached to it. Therefore the seller lost out.

If the contention was entirely between the parties to this contract (the contract under which the heating plant was brought) it would be governed by the intention of the parties as expressed in the reservation of title; but, being between a prior mortgagee with an after-acquired property clause as to the improvements, the question is: Is the property in controversy a removable fixture under the common law? The heating plant could not be recovered without destroying the property as a manufacturing plant. It was therefore at law a fixture.

(Copyright by Elton J. Buckley)

Explains Photographs by Wire

An illustrated talk on the transmission of pictures over telephone lines was given recently by Mr. M. B. Long, development engineer of the American Telephone and Telegraph Company, New York, in the Union at Carnegie Institute of Technology. Dr. Long explained that the pictures were transmitted by wire by use of a ray of light which broke the picture into small areas and printed on sensitized paper at the receiving end. The light dims and brightens according to the negative and operates on alternating and direct current moving the receiving instrument horizontally.

✽

Advertising by Telephotography

The *New York Times* received by Telephotography (Monday, April 6) an advertisement of the B. F. Goodrich Rubber Company, of Akron, Ohio, which was published in *The New York Times* Tuesday, April 7. The advertisement was sent by the William H. Rankin Company, Advertising Agents, Chicago office.

The B. F. Goodrich Rubber Company of Akron, Ohio, has the distinction of being the first business firm to make use of Telephotography for transmission of an advertisement from one city to another.

The entire advertisement including an illustration and text, was transmitted from Chicago by

Please mention "Bulletin of Photography" when Corresponding with Advertisers

the new process, Telephotography, over the wires of the American Telephone & Telegraph Company.

The American Telephone & Telegraph Company has been sending pictures by this process to the newspapers ever since the Republican National Convention, but this is the first time since the process of sending pictures by telegraph was inaugurated that an advertisement has been transmitted to a newspaper for publication.

The advertisement was filed with the American Telephone & Telegraph Company at 305 Washington Street, Chicago, at 1 o'clock, Monday, April 6, and complete print and negative were received by *The New York Times* an hour and a half later.

By this process an advertiser can forward an advertisement from Chicago in the evening and be assured of its publication in a New York morning newspaper the following day. The American Telephone & Telegraph Company is prepared to render this service between San Francisco, Chicago and New York.



Seventieth Annual Exhibition of the Royal Photographic Society

The Seventieth Annual Exhibition of The Royal Photographic Society will be held in London, Eng., from Monday, September 14th, to Saturday, October 24th, 1925. The final day for receiving entries is Friday, August 14th.

The Exhibition will comprise the following Sections:

Section I.—

Pictorial Prints.

Section II.—

- (A) Pictorial Lantern Slides.
- (B) Pictorial Color Transparencies and Prints.

Section III.—

- (A) Natural History Photography.
- (B) Photomicrographs.
- (C) Radiographs.
- (D) Astronomical and Spectrum Photographs.
- (E) Stereoscopic Photography.
- (F) Scientific Color Work.
- (G) Technical Applications of Photography, including Survey and Record Work, Press and Theatrical Photography, Telephotography, Aerial, Meteorological, Metallurgical and Geological Photography, Photography by Electric Transmission, etc.
- (H) Kinematography.

There is no limit to the number of entries in any Section, but in Section I, Pictorial Prints, it is improbable that more than two prints by any exhibitor will be hung.

We have a supply of entry blanks and will mail a copy upon the receipt of a stamped and addressed envelope.

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.

(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Ave., Chicago

WILLOUGHBY

110 West 32d St.

New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

**THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED**

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS

636 Franklin Square Philadelphia

AS WE HEARD IT

I. S. Smith has opened a commercial studio at 15th Street and 17th Avenue, McAllen, Texas.

John Kurach has opened a new studio in the Sherman and Beebe building, Titusville, Pa.

A studio has just been opened by R. Geiler, in the Quality Shop building, Bethlehem, Pa. Mr. Geiler is making extensive alterations.

The Keller Photographic Studio, of Beresford, S. D., was badly damaged by fire on March 10th. The blaze was caused by the explosion of an oil stove.

A. B. Arntzen sold his studio in Mount Vernon, Wash., to Mr. Sather, of Yakima, and expects to move to Seattle soon where he will open a studio in that city.

Mr. Cann, of the Cann-Loussac studio, Fairbanks, Alaska, has taken over the interest of Mr. Loussac and is now owner and proprietor of the business.

G. L. Eastman has opened a new studio in combination with his home on Base Line Road, Highland, Calif. His daughter, Miss Clara Eastman will be associated with him in the studio.

George H. Leck, photographer of Lawrence, Mass., died on April 2d, in a Boston hospital following an operation. Mr. Leck was 77 years of age and is survived by his wife and two sons.

W. W. White, of Alexandria, Ohio, has purchased the J. B. Lloyd studio in the Sprague building, Hudson Avenue and Church Street, Newark, Ohio. Mr. Lloyd has retired from business on account of his wife's failing health.

Oscar B. Teunison, aged 82, pioneer photographer of Tiffin, Ohio, died suddenly at his home on April 1st. Heart disease, with which he has suffered several months, caused his death. Mr. Teunison entered photography in the days of the wet plates.

The Roby studio, Inglis Street, Truro, Nova Scotia, was seriously damaged by fire and water on March 24th. Mr. Roby's loss is only partially covered with insurance. None of the apparatus or supplies were saved. There was no one in the building when the fire was discovered.

Fire on March 27th destroyed the two-story annex of the Louis Fabian-Bachrach Inc., studio at 314 Washington Street, Newton, Mass. Damage is estimated at \$5,000. Many negatives, proofs and pictures were destroyed by the flames. The blaze started from an unknown cause at 10.45 P. M.

A Scotchman was discussing with his friend a railway accident in which he and his wife had been caught, and his chances of getting damages from the railway. The Scotchman had gotten off with a broken arm.

"But tell me," asked his friend, "was your wife injured?"

"Not a scratch," said the Scotchman. "But, fortunately, I had the presence of mind to kick her in the face."

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 924

Wednesday, April 22, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	483
Modulation Essential to Art	484
Association News	485
Photographing Interiors	486
Convention of the Southwestern P. P. Association	488
Photo of Abraham Lincoln	489
Past Officers of the Middle Atlantic States Association	490
Our Legal Department	492
"Photography and Photographers and the Public Opinion" (Miss Virginia D. Whitaker)	493
Do Negatives Fade?	498
Cash in on the People to whom your Patrons send the Photos you take (Frank H. Williams)	501
Associated Professional Photographers of Memphis	504
As We Heard It	505

Editorial Notes

The ability to do photographic work for people and allow them credit, permitting them to take more or less time in paying, and then to get the money from them in full in the end, is the ability to do a successful credit business.

Some years ago an Indianapolis business man wrote out the following rules as the basis for the plan he had followed successfully in extending credit to a great variety of risks. These rules, he said, are "The whole thing in a nutshell." The rules were made with the furniture business in mind, but none the less they are applicable to the photographic studio.

1. Be sure of the customer's honesty; then of his ability to meet his obligations.

2. Make a definite agreement and have it signed.

3. Watch the payments regularly and call attention to any delinquency promptly.

4. If the delinquency becomes serious, never threaten, but call attention to the broken promises and make a new agreement.

5. Finally, get the money or the goods—the latter only if the balance warrants it.

Rule "1" will fit every case where you extend credit. The other rules are applicable where you are asked for credit by someone you are not willing to trust without safeguarding yourself and by following up the matter regularly. Of course the photographer has little to gain by getting back the work after it has been delivered. But that is all the more reason for making your security good before extending the credit.

✽

There are several well attested methods for conversion of a negative photograph into a positive picture and considerable attention is given to these processes by the cinematographer for projection, but may it not be well to call attention to the fact that direct positives may be made as beautiful and brilliant as any made by indirect methods. There used to be papers on the market (we do not

know whether such are still procurable), papers which yield fine results.

However, this indirect method of conversion, in discreet hands, is productive of some striking results. A contributor to the *British Journal of Photography* (May 9, 1924), recommends a satisfactory method for reversal. He makes use of a combination of the bromoil and pinatype process. A very clear image must be had by short exposure and development in acid amidol of the following composition.

Sodium sulphite (dry).....	40	gram.
Potassium Metabisulphite ..	6	"
Amidol	6	"
Bromide	1	"
Water	1000	c.c.

Rinse and fix in an acid (non-hardening)

hypo bath, then wash and dry. Bleach for five minutes in

A. Potassium bromide.....	30	gram.
Copper sulphate.....	30	gram.
Dilute Hydrochloric acid.	5	c.c.
(1-10)		
Water	500	c.c.

B. Ammonium bichromate..	5	gram.
Water	500	c.c.

Wash off in dilute sulphuric acid (1-200); rinse off and fix in acid bath. Finally wash well and dry. For getting the positive image, 1½ to 2 per cent solutions of pinatype dyes are recommended for 3 to 6 minutes. This method is similar to Kodachrome process, the difference is in the use of the copper salt instead of potassium ferricyanide.

Modulation Essential to Art

We do not hear so much talk, nowadays, as we did some twenty-five or thirty years back about studio lights, northern exposures, slant- or roof-pitch lights, etc. We can remember the time when the building of the studio was the first consideration, and a portraitist was willing to sacrifice much in order to secure a site on the right side of the street. But as in the general natural struggle for existence the environment changed about the photographer—he found that he had either to adapt himself to surroundings or go to the wall—and as in Nature, so in his profession he discovered that what he thought impediments to a man of energy and personal application were really blessings in disguise and friendly though strenuous stimuli to send him up higher and to show him that condition might be made the greatest lever to elevation, and to the production of better and more original work.

What did the photographer discover when he found himself shelved up some alley or skied somewhere where the blessed sun was parsimonious in its handouts of photo-illumination.

He found that best work could be got with

all the impediments. So it is apparent that our best work, our advance in the art direction is not conditioned by architecture, but is due to our better knowledge of application of resources at our command. The real problem presented seems to us is how to get the greatest amount of gradation compatible with artistic expression. This may seem in direct opposition to the impressionistic move, but on the contrary it is fully in accord with rational impressionism.

The great point for those who have not tried to find out the principles of illumination, but who, in a sort of blind way of groping, try to realize what they recognize as good illumination in other men's work—to palpably imitate by tricks or device the picture which pleases them. We give these imitators credit for knowing a good thing when they see it. This is, to be sure, something meritorious, and demonstrates latent artistic sense, but what such want is a training or education of the eye, by constant watching outside as well as inside studio walls for any unusual effect on the human face, which, to their intuitive but uncultivated taste, looks pleasing and as adaptable

to picture making. Let such a one analyze as far as he is able the conditions producing the effect, and when he gets under his own roof see if he can work his light so as to reproduce it.

Photographers have sometimes been told to get, by way of an education, a plaster bust and to illuminate it in the way the sculptor lights it in his studio, and to note the delicacy of the texture combined with the relief. But this practice will be found a delusion and a snare. The photographer finds out, after he makes a negative of a human head illuminated in the way which appeared so charming in his bust experiments, that the result is anything but pleasing, and that the illumination he thought so soft and delicate makes the human head look harsh and crude and destitute of modulation.

The semi-transparency of the marble bust allows of such an illumination, but flesh and blood cannot endure it. Sometimes the photographer is called upon to make a picture of

a human in a sculpture-like way. A fair subject arrayed in white material placed near the source of illumination, which is rather intense, might be made to simulate a marble figure, and a marble-like character of illumination may be called in requisition. But for general practice and commonsense presentations of the human subject, we want modulation of the light; we get best results with diminished illumination. With a limited but well-regulated area of light source it is astonishing to note the fine modulation in the highest lights, as well as in the deepest shadows. Light, like might, may act the tyrant and destroy delicacy, obliterate fine relief, and give nothing in compensation, even in the way of diminished time of exposure, as one might imagine, for a badly—that is, contrasty—illuminated head, unevenly illuminated, or better “unharmoniously lighted” requires more time than when the distribution of the light and shade is such as to make the illumination “well balanced.”

“PROGRESS MEANS SUCCESS”

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

The National Convention

As the Picture Exhibit at the National Conventions comes under the supervision of the Second Vice-President, John R. Snow is the Officer most keenly interested in the success of the Exhibit at the forthcoming Cleveland Convention. To this end, he is “broadcasting” the following message to the photographers of the country with a confidence that they are going to make this portion of the Convention a harmonious balance with the Manufacturers' Exhibit, and, if possible, excel the Picture Exhibits of any former convention.

Master Picture Exhibit

“We are depending upon photographers everywhere to make the 1925 Master Picture Exhibit the greatest and best ever hung. (Read that again.) And then don't develop the idea that the Officers are trying to shift the responsibility on ‘the photographers.’ This is one time where we do actually have to *depend* on the photographers of the country to furnish the material for a *good* Picture Exhibit, and no amount of work by the individual Officers can make it a success like the hearty coöperation of the profession.

"What we are going to ask is that each Studio send in at least three prints for each or either the Portrait Exhibit, the Commercial Exhibit or the Pictorial Exhibit. This last classification will be given separate consideration this year as we feel that, in the past, much excellent work has been withheld from the Convention due to the uncertainty of its being placed in one of the other two groups. The field should now be open to all with the assurance that any set of pictures assigned to its particular exhibit will be properly located.

"A photographer does not have to confine his samples to any one exhibit but may submit them for all three if so desired. Only—each different classification should be wrapped together and the whole then addressed to the Photographers' Convention, Public Auditorium, Cleveland, Ohio, with the additional label 'PICTURE EXHIBIT' on the outside.

"Every picture hung at the Convention will bear the stamp of approval by the Judges, *Accepted and exhibited at the 43rd Annual Convention, Photographers' Association of America, Cleveland, Ohio, July 27th-31st, 1925.*

"Why not compete with ourselves in

this Exhibit and make Master Pictures to the best of our ability? Then next year, let's try to excel our Master work of this year and so on from year to year until we become real Master Photographers, authorized by the P. A. of A.

"The National Board has gone on record as favoring such a course and the details are being carefully worked out. But, in the meantime, we must have a fine representative exhibit for 1925. Come in, you One and All, and make it a stepping stone to your Master Degree.

"Let us do all we can for our Association, that it in turn may do more for us. In that way, we will ALL share the honor that goes to those who DO things.

"Sincerely and Fraternally Yours,
(Sig.) "JOHN R. SNOW,
"2nd Vice-President, Photographers'
Association of America."

We know you are all back of John, 'cause John's efforts are entirely for your own ultimate benefit. We would like to see that Cleveland Auditorium decorated with photographs as it was never decorated before. But remember, *We are depending upon the photographers everywhere* to accomplish this end.

Photographing Interiors

With reference to the technical matters involved in photographing the interiors of rooms, of course, the usual methods are employed, and the better technician the worker is the better will be the work.

There are, however, several details connected with such work peculiar to themselves, and which really only come by practice and experience. Some of which I propose to deal with here.

First, I should advise that the plates used should be the same brand and make that the worker is used to, as the work itself is naturally rather more difficult than ordinary work, and the less one handicaps oneself

with points in the work with which he is not familiar the less chances one runs of going wrong.

The ideal plate for such work, where many various colored objects are included, is, undoubtedly, a panchromatic plate with a suitable screen, but this calls for a considerable amount of experience, so that for all practical purposes an orthochromatic plate or a slightly orthochromatic plate that does not require a screen, will answer.

The faster the plate is, the better, because, in many cases, a long exposure is necessary in dark rooms or in order to bring out the details in some dark corner.

I have photographed some rooms where an exposure of four or five hours has been necessary, and one small room in an old house was not sufficiently exposed with eight hours in the winter, so that I set up the camera on Monday morning and locked up the room until Wednesday evening, during which time the exposure was going on the whole time.

It is, I think, very rarely, indeed, that this should be necessary, but in case it ever should happen it should be borne in mind that this would not be possible if the sun, at any time in the day, shines directly into the room.

Often it is advantageous to cover up some of the windows in a large room (which are not being included in the photograph) with semi-transparent cloth, for which purpose a large white dust sheet may be employed.

This has the effect of toning down or modifying the highest lights in those places, so that the details in the darker parts of the room can be registered without those lighter parts being overexposed.

When adopting this method a certain amount of experience and care is required, in order that the resulting photograph will not be too uniformly even in tone, and so produce a flat and lifeless effect. Much must, of course, depend upon the actual local conditions of each particular case, but very often it will be found advisable to keep the dust sheets up in position for the greater part of the exposure, and then, for a shorter time, remove them.

For instance, if the required general exposure with the sheets up is calculated at one hour, then when fifty-five minutes have been given the lens should be very carefully capped, taking great care not to move the camera at all, and the sheets taken down.

Then the lens should be uncapped again for five minutes, which will enable the lighter portions of the room to register in more correct tones.

Again, in some cases, it may be advantageous to reflect light into the very dark corners, or onto the ceiling or roof if this

part of the subject is particularly dark in tone or color.

When no windows are shown in the photograph, and especially when the camera is not pointing directly toward a window, no other special precautions are necessary, but when windows *are* included then it becomes rather more difficult to make a satisfactory photograph, and to insure a good result backed plates are absolutely essential, in order to avoid halation.

The most satisfactory method of treating this class of subject is to entirely cover up the window by hanging a large sail-cloth or similar dark covering over the whole window, on the outside, if possible, or else carefully fitting opaque brown paper over the inside of the window, lightly fixing it up with drawing pins.

Thus the light by which the exposure will be made will depend upon the side or back windows in the room, or if there are not any other windows then flashlight must be employed.

In either case, when the exposure for the room and its contents has been made, then again the lens must be capped while the coverings are taken down (very great care being taken not to move either the camera or any object in the room, either).

Then a final short exposure should be made with the window in its normal condition, this exposure being so calculated as to register the view outside the window. Generally, a matter of from ten to thirty or forty seconds, depending upon local conditions, light, stop, plate, etc.

It is no really easy matter to secure both these images upon the same plate, but a little practice will soon provide material on which to base future work.

Another point that should be carefully considered when focusing is to observe that the pictures upon the walls do not reflect windows, the camera or any other light object in the room.

If it so happens that a reflection is noticed then the picture should be slightly turned at an angle, to avoid this, and kept in such posi-

tion by propping it out from the wall with a small box or some other light article, such as a book.

Not only glazed pictures, but varnished oil paintings also will thus need attention, and other smaller objects should be each noticed.

The actual exposure can only be correctly estimated by means of an exposure meter, but after a while experience of former work will enable one to be pretty certain by the appearance of the image on the focusing screen.

In every case underexposure should be avoided, and error, if any, should be on the side of overexposure.

Sometimes, in dark rooms, a long exposure will be required, and it may be that time

is a valuable object, in which case flashlights may be resorted to, or I have found it a convenient plan, and a satisfactory one, too, to give as long an exposure as possible under the circumstances, using the small stop which is usually required, and then for the last five or ten minutes to very carefully unstop the lens to its fullest aperture.

The long exposure with the small stop has, by the end of the exposure allowed, registered all the objects in sharp focus, and the final five or ten minutes with the large stop allows more light to reach the plate, and thus form a developable image, without, as might be expected, showing any out-of-focus image, provided, of course, the plan is not carried to excess.—H. E. C.

Convention of the Southwestern Professional Photographers' Association, to be held at Dallas, Texas, April 27-30

The best attendance forecast for the coming Convention of the Southwestern Professional Photographers' Association is made by our using our Dealers' faith in the project as a barometer.

It is most gratifying to know that the Dealers will be with us to a man. Not only that, they manifest the utmost confidence in the success of this event in the manner in which they subscribe for space.

However, this faith is absolutely justified, and a glance at the following line-up of talent will convince every Photographer in the territory that it would amount to nothing short of acute folly to miss this educational program.

THE SEASON is ideal. Texas at her best,—Wild-flower time! The charm time of the year, when the mind and body is begging for a day or two of rest and relaxation. You've been at the "grind,"—you've used up your ideas and taxed your ingenuity—you need a good, stiff mental stimulant!

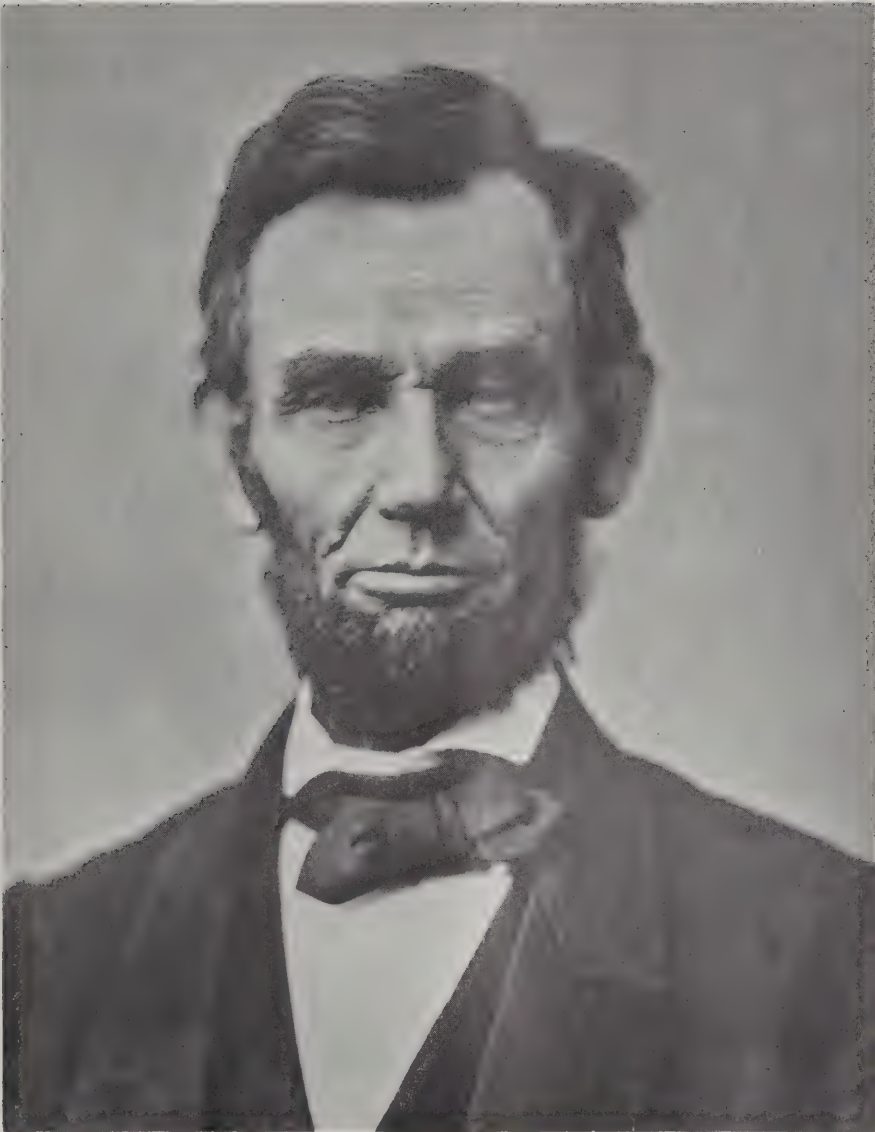
THE CONVENTION HEADQUARTERS,—everything you could wish! The Jefferson Hotel, immediately convenient to the Union Station and Interurban Lines, on

the edge of the big business district, with everything to be desired in the modern hotel service. The Convention is to be held on the Roof Garden of the Jefferson, the most delightful spot in Dallas, and all,—Photographers and Dealers—under one roof! Glass-enclosed, light, airy and comfortable.

THE PROGRAM is a departure from the usual. Realizing the needs of the members of the Association, and guided by their expressed wishes, the Board has gathered together what will undoubtedly prove to be the BIGGEST program ever presented before this body. The purpose of this program being to fill your needs,—answer your questions,—solve your problems.

OUR HEADLINERS have to do with PRODUCTION and SALES, as a beginning, and finally, through the routine of the Studio,—each department handled by a top-notch demonstration in that particular department.

CONSTRUCTIVE CRITICISM. The Board has felt an urgent need of showing the "why and wherefore" of the pictures, and the Southwestern Association is most



ABRAHAM LINCOLN

Copyright 1891, by M. P. Rice

From the only original unretouched wet plate negative, made in 1864, of President Lincoln.
This negative was made by request of the government.

Courtesy of the Rice Studios in Washington and Montreal,
established by Moses P. Rice, of Washington, and the late
Amos I. Rice, formerly of Washington and latterly of Montreal.



PHILLIPS STUDIO

THE HUSTLERS OF THE MIDDLE ATLANTIC STATES CONVENTION, PHILADELPHIA, 1925

Orren Jack Turner President	J. J. Flaherty Secretary	E. W. Brown Treasurer	D. B. Edmonston Vice-President
--------------------------------	-----------------------------	--------------------------	-----------------------------------

fortunate in having secured EUGENE HUTCHINSON, of Chicago, for this place on the program. Mr. Hutchinson needs no introduction to the members of the Southwestern, as he is a man of national reputation as a portrait photographer, and as one of the pioneers in the field of Photographic Illustration.

Few there are, better fitted as a critic, or better able to judge the many-sided merits of the photographs of today. Mr. Hutchinson will conduct daily periods in "Constructive Criticism." All exhibits will be publicly judged at these periods and this will afford you the opportunity of a lifetime to witness photo-analysis. Now, don't get the wrong idea,—Mr. Hutchinson is neither arbitrary nor drastic, merely giving his criticism in his own kindly manner, as he might in speaking to one personally. The best way in the world to get ahead, especially as an operator, is to court constructive criticism, especially from those who are qualified to give it. This is your opportunity. If you want to profit most from this convention, by all means bring your prints and enter them for criticism.

The exhibits will be criticised by number and no one will need know whose prints are being judged except that person himself. It is the intention to have the criticism reported, and a slip with the transcribed criticism will be returned with the prints. Thus the exhibitor will have the satisfaction of going over his exhibits and profit by the criticism.

SALES. The one universally acknowledged, most important department of the studio of today is the Reception Room, and the Presiding Genius who reigns therein determines to a large extent, the earning capacity of the studio. HELEN G. STAGE of New York, will demonstrate her sales methods, and her message is so big that it is impossible to approach this number by description.

This delightful little person is worth going from coast to coast to hear, and from

those who have put her suggestions to the test declare they are worth thousands of dollars. Those who were fortunate enough to hear her at the National last year, tell us that you couldn't keep them away—they will be here in the front seat to hear it all over again!

THE NATIONAL. The Photographers' Association of America will be represented by President Manahan. This is decidedly good news and a big compliment to the Southwestern Professional Photographers' Association. President Manahan is a man of large calibre and will bring us a message of unusual interest.

THE "BEE HIVE" idea seems to have won popular favor at the Conventions, and while we are not employing it in its entirety, the Board has worked out a plan that will be most interesting and decidedly helpful and will be employed throughout the different studio departments represented.

AMATEUR PHOTO FINISHING. This subject will be covered by a specialist with whom you may confer on your problems in this line. Methods and apparatus will be shown.

PHOTO-COLORING. This booth will be presided over by a most competent little Miss, whose identity will remain a secret for the time being.

PRINTING AND MASKING. This department will be in charge of a man who will advise you on the more modern methods, and interesting development of the printing department. You may be prepared to be delighted with this booth. A liberal education in Printing Room Tactics.

RETOUCHING—ETCHING—BACK-GROUNDS: It may take just this trip to the Southwestern Convention to convince you that there are new ideas sprouting, even in this department!

You will be delighted to meet and know the man who will superintend this booth. He will have a lot of dope up his sleeve.

OPERATING—ARTIFICIAL LIGHT. Yes, there will be a booth devoted to the working out of problems in this line, too,—with a real big man behind the camera.

COMMERCIAL PHOTOGRAPHY. Again the Southwestern takes a step forward. This Convention marks the beginning of things in this line, with a place devoted to the interest of the Commercial Photographer, in charge of the Foremost. Bring your Commercial Exhibits with you.

ENTERTAINMENT rests in the hands of Ernest Salomon,—What more need be said! There will be the "Shake-Up" on Monday night,—at which event you will be surprised and delightfully entertained by some unexpected talent picked from those present.

Then the Banquet and Dance Wednesday night,—but then,—there's always a good time in store when we meet in DALLAS.

THE EXHIBIT. The man who neglects to enter an exhibit simply is out of the largest single benefit derived from the Convention. It is by comparison that we advance.

The Southwestern has never made a proper showing at the National Convention, and it should be a matter of pride and personal concern with every member, that we make a creditable exhibit as a body at the National Convention.

Let's get under this and put it over this year!

You'll derive a double benefit, for positively every exhibit entered for rating **WILL BE RATED.**

RULES IN BRIEF

There are no prizes on Exhibits.

All pictures rating 70 points or more will be hung in the Southwestern Salon each year.

Ten of the highest rated will be selected to be hung at the National.

All exhibits for rating must be free from names or marks of identification.

Exhibits may be framed but **NO GLASS USED.**

Anyone may exhibit in the Complimentary Class. Such pictures must bear name of maker thereon.

Exhibits may be any color or size. Rating class exhibit may be from one to six pictures.

All exhibits **POSITIVELY** must reach Convention Hall 24 hours before the opening session.

Address all exhibits to Guy N. Reid, Convention Hall, Jefferson Hotel, Dallas, Texas.

*Jefferson Hotel, Dallas, Texas,
April 27-28-29-30th*

Our Legal Department

Dear Sir:

I would like to know if it is unlawful to photograph naturalization papers. I have been asked to copy the full citizenship papers, but I will not copy them without this information. H. F. J.

Dear Sir:

Yours of the 27th ultimo, addressed to me, care of the BULLETIN OF PHOTOGRAPHY, has been referred to me here. There is nothing illegal in the simple act of photographing naturalization papers. The illegality, if there is any, might come from the use to which the photograph would be put.

E. J. B.

**Professional or Amateur Require the Best
Tools Obtainable for Retouching**

"CASTELL" Pencils and Leads

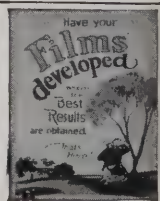
GIVE THE BEST RESULTS

ABSOLUTELY FLAWLESS

A. W. FABER, Inc. - - Newark, N. J.



SOMETHING NEW!
A monthly service of Photo Finishers Display Cards to give to your retail stations. Two cards to a set, done in oil colors, each month. New prices in effect Jan. 1, 1925. Circulars and prices on request. Manufactured exclusively by **S. L. HENDRICK**, 123-125 S. JEFFERSON ST. CHICAGO, ILL.



"Photography and Photographers and the Public Opinion"

A Talk given by Miss Virginia D. Whitaker at the Middle Atlantic States Convention

The consensus of public opinion seems to be that the photographer is a necessary evil. I had not been in your profession very long before I discovered that the photographer held much the same opinion of the public, but with far more accent on the "necessary." That being the case, the public's opinion of us is a feature that we must give due consideration.

It seems to be the belief of the speakers at this convention that the public is extremely ignorant of good photography. I cannot believe this and I'll tell you just why I say that. The photographer who does consistently high-class work is recognized and appreciated by the public; and the proof of this lies in the fact that the big men among us here are the big men with the public, with mighty few exceptions. You say that photographers are not what they used to be. I take leave to challenge that statement. The few top-notchers may not be so outstanding as they were fifteen years ago, but the rotten ones are not nearly so rotten as they were then. The *average* is higher, due largely to conventions just such as this, where the big fellows give freely of what they know, so that we all may profit. Then, too, modern equipment leaves mighty little excuse for downright poor work.

It is true that the public is not now in the same frame of mind that it was in the days when people would go to New York and stumble over lumber piles to get to Blank's—then perhaps wait for days until he was sober enough to take their pictures. There are still Blank's, but unless they get out and adopt modern business methods, their work will be ignored. We must remember that the average person follows the path of least resistance, and a person who is besieged on all sides by advertising and attractive propositions from fairly good photographers is not going to seek out anyone. It amounts to this. The fellows with the business brains are getting the business, and to compete with them, the high-class photographer must fight fire with fire and meet them on their own ground. I contend that, granting equal business conditions, the public knows enough to go to the good photographer every time.

"Granting equal business conditions"—there is your point. Now suppose you are a wonderful photographer and you have that certain something that recognizes the individuality of the spirit of the sitter and can get that something on the plate—and you are not recognized. It is not the fault of your work. You are simply not the type for a business man. And you are going to spoil yourself for your real work by trying to make yourself into a busi-

ness man. The answer is—get a business manager. No matter whether it is a partner, or a receptionist who does the business end, or a manager on a salary or commission—*get a business manager*. A moderately good photographer, with a good business manager, will go further, in my opinion, than a wonderful photographer with nobody to handle the business end. As a group, photographers are not business-like. They pay little or no attention to the trend of general business—stock quotations on paper, etc., that should be of interest to them. Get some one with business interests and experience. Most of you fellows are temperamental. You know what you can do, but half the time you don't know how to bring it before the public. Get some one who can. Then, too, the only way we are going to raise the standard of photography is by the proportion of good work to poor work. Suppose you have some one working himself to the bone on the business end. No one is going to find out sooner if your work is falling off, or be quicker to tell you about it. If I did not think W. O. Breckon could make negatives with anybody in the country, I wouldn't be with him; and just as soon as I get the reaction that he is falling off, he is going to hear about it from me. We have scraps about three times a week, and they are an inspiration to both sides.

I maintain, then, that you men who complain about non-recognition of wonderful work are the fellows who will have to adopt up-to-the-minute business methods. You are the ones to whom I am talking today—you and one other group. They are the ones who come from smaller places and are sitting back placidly congratulating themselves upon having no competition. Their places are not up-to-date, perhaps dusty and unattractive, and advertising is thought unnecessary. I spoke to several photographers of smaller places within the last two days and purposely went out of my way to ask them if they had competition in their towns. They all said "no." *Not one* of them said, "No, I haven't, but I am looking for it." There is no one as secure as he thinks he is. Established firms that are branching out and new firms that are starting up, are on the look-out for places where there is not a wide-awake photographer. Be ahead of the game. Adopt the methods to keep competition out that you will have to use to fight it if it gets in. You will be killing two birds with one stone—blocking the other fellow and building up unsuspected business for yourself.

Now to come down to brass tacks. The attitude of the public, which contains a certain

amount of ignorance, we have to consider in three ways. We must capitalize it, change it, and conform to it, all in the space of our brief contacts with our clientele.

Let's talk first about ways in which it must be changed. Mainly, we must change the public's idea that a picture is more or less of a luxury, to the firm belief that it is a necessity. If George Harris will permit me to illustrate, with an idea of his that he has in his reception room of a book containing pictures of himself, taken every year from an early age right up to date. There is exemplified the power of wordless suggestion, and in connection with someone whom they know. It is fairly easy to get the idea across of a picture every year where children are concerned, but with the grown-ups it is a different matter. They change every year, too, but they do not realize it, nor care particularly. And right here is where the situation becomes ticklish. We have to give them in some way the idea of the impermanence of life—suggest to their minds the fact that some day they or their loved ones may not be here and that man cannot foretell the hour. Now that is a delicate matter and must be well handled, and cheerfully handled. It must be done by indirect suggestion—not like the poster the National Health Council got out two years ago showing a gaunt man coughing himself to death. For instance, we have on our walls, in a conspicuous place, an unusually fine picture of a woman who was killed in an automobile accident the day after the picture was taken. We have it there for two reasons. One is the idea that some day the woman's relatives or friends will see it (for we have never been able to locate them); and the other is that customers see it and ask about it, and it gives the receptionist a chance to tell that story. In every family there are always two or three members who are getting on in years whose picture they would like to have (and you would like to take) and you get them without mentioning them directly. This is one of the best kinds of advertising that you can do. Speaking of advertising, I am going to plunge into that right now—one of the most difficult problems we have.

There is nothing harder for the photographer who is between the big fellow and the little fellow. How much money are we going to spend on it? Figures vary from one to five per cent. Suit yourselves. But even more important than how much you are going to spend is—how are you going to do it? Personally I am very much against newspaper advertising. I don't think it brings results commensurate with the amount of money put into it. One woman in New York decided to check up on it. She ran an ad containing a coupon, which gave a discount if cut out and brought into the studio. She placed \$2000 of this advertising. Out of that \$2000 worth of

advertising just three people came in. I have not had luck with newspaper advertising. Perhaps you have. You are paying for something that reaches perhaps 50,000 people out of which number possibly 1000 to 2000 would be your clientele.

Then there is street car advertising. In our city a car ad for one month costs five hundred dollars. I can spend the money to far better advantage in other ways, as, for instance, direct mail advertising. I believe that is far the best method in the long run. If you can do what the big fellows do—get a big mailing list and send them letters ten or twelve times a year—that's fine. Go to it. But if, like most of us, you can't do this, get your mailing list just the same, but divide it into classes and get out stuff at certain seasons. For instance, in summer your upper crust is out of town. That is the time for an attractive offer to the middle class. I would not make special offers at Christmas if your advertising budget is small. Make these special offers when you need the business. You will get it then anyhow. It is a fine time though to quote duplicate prices on negatives taken and ordered from during the past year or even eighteen months.

Don't keep sending advertising material to people who have lived away from your vicinity longer than two years. A woman came into our studio recently and spoke of the birthday cards which a photographer from her home city always sends her baby. She said, "I'd never think of going to any photographer in C——— but B———." But we had made all her work for the last ten years, so I asked her when she had had her last picture made of the children or herself in C———. "Oh, not since I moved here. You know we only pay flying visits. But if we ever move back, I'll go to him." Well, that seems to me like too long a chance to waste ten years of advertising on—if you are working on limited capital.

The fellows who haunt the public on the telephone are doing themselves and everybody else more harm than good. I want to tell you of an actual incident that occurred last month and was told all over one of our biggest clubs. A photographic establishment kept telephoning a certain man every week. Usually a girl called, but finally they put a man on the 'phone and Mr. S.——— said, "I surely am glad to get a man on this 'phone so that I can tell you now to go to hell!" The fellow said, "Are you going?" Mr. S.——— replied that he was not as yet aware of his own ultimate destination, but trusted that the whole photographic firm would go there and go pronto. The fellow persisted, "Well, I thought if you were going, you'd better have a picture taken first." Mr. S.———'s closing remarks were or should have been adequately sulphuric, but the



Use Direct Advertising To Increase Your Business

We offer a series of six different folders for the portrait photographer that will bring new customers to his Studio. Distinctive, beautifully illustrated, appealing human interest copy.

Hundreds of Photographers All Over the Country Using This Advertising

First presented at Milwaukee Convention in 1924. Folders on weddings, graduations, family portraits, children, etc. We furnish envelopes for folders imprinted with photographer's name and address. Ready to mail. Write for samples and prices.

CASE-HOYT SERVICE

800 St. Paul Street

Rochester, N. Y.

next day the same man called again and said, "I just wanted to know if you had changed your mind about that picture." It is just that sort of thing that ruins the business with the public. I don't know your opinion as to the ethics of that sort of procedure. I object to it, because it cheapens your art and lowers business and professional standing.

Of course, the ideal method of advertising is one from which you obtain negatives and which pays for itself. I know that can be done, because we have worked out such a system and proven it successful. Doubtless many of you have done likewise. When it comes to getting rid of five hundred or so of mounts that perhaps are not selling well, run a special and advertise it by word of mouth through other customers (after they have placed the order they intended to place). Tell them they can get this special or tell their friends, but you only have a few and are not offering them to the public at large. It works better than a card in the showcase.

The difficulty in this game for those who are growing and branching out is to decide where to spend money and where to save. There are two places in which it is fatal to stint. Pay real money and get a good stenographer and an A#1 receptionist, one with a good education, tact and selling experience—one who can glorify the photographer in the eyes of the public, for, after all, it is this reputation upon

which your business is built. Even if you own your own studio and are acting as receptionist, I would never refer to your photographer as your "camera man" or your "operator." It cheapens his work, and that is what you have to sell. I always go into the light room with a new customer and say "This is Mr. Breckon" in a tone which puts a halo round his head to begin with and distinguishes him as an artist. This is not hard for me to do, because I believe it myself, but if I didn't, I would do the same thing and not bat an eyelash.

Now right there in the light room while the sitting is in progress is the first place to *capitalize* the lack of knowledge on the part of the public. When a sitter comes in, you have to interest her. Instead of fishing around to find something that she is interested in, why don't you talk about your own art? Capitalize her lack of information and tell her the interesting things about photography and let her feel that you are a master of it. If you are going to put rouge under a fat lady's first chin to bring the other three into shadow, tell her why you do it and some of the new ways we have of making people attractive and the new stunts in lighting. Give her some sensible ideas on retouching. People either think you can retouch everything off the plate or they don't know anything about it. You can warn them in either case. If you take an unusual number

of negatives, make them realize it as special attention.

The receptionist must do her share. Take the matter of deposits. Most of us have trouble some of the time in getting them. If you can get your receptionist to explain a little about current stock bills and charge customers, etc., and wind up with the remark, "Women understand so much more about business these days that I am sure you can appreciate our position," if the customer is a business woman, she will agree with her; if not, she will be tickled to death to have her think she is one.

Make your place a show-place. A customer came in one day for a proof from an old negative. It took the man some time to find the thing, so I invited the lady back to see the work rooms and wound up in the filing room to show her how the negatives were stored. Well, my little exhibition didn't pan out so well, because the man couldn't find the negative, so I had to take the customer back to the office and thank her most heartily for being the means of bringing such incompetency to my attention, etc. It got over, fortunately, but I had to sell myself instead of the place. It was embarrassing but a dandy good thing for all hands. Of course we found the negative shortly—filed a few numbers out of the way—and checked up on a lot of errors. And it is a splendid idea to show people through, both for the interest in photography as a topic of conversation which it creates in them and because it keeps the force on its toes more than your stereotyped trips of daily inspection. They don't know when you're coming. You change your old negative bags once in a while, if the room is to be on inspection, and that applies to cleanliness and neat conditions throughout the establishment.

It is possible to capitalize even your losses. Resittings, for instance. You know perfectly well that you are going to take a resitting if a customer is not pleased, so you might as well do it gracefully and make her feel that you are doing her a big favor and taking a financial loss gladly so that she will be pleased. You practically obligate her to order well.

Don't show resentment over broken appointments. Find out what the difficulty is and call up or write later when it has passed. Never kick, but say, "I am so glad you called so much in advance of the appointment time, because now I can give that time to ———, etc." You may not have another sitting that day but she doesn't know that. Sometimes I believe in making over unsatisfactory pictures. It may be their fault and you could rightfully say that they should have told you when they got the proofs, but, at the same time, it will not pay you to let them keep unsatisfactory pictures. They will either chuck them into a drawer and resent the money wasted and never come back to you—or distribute them anyhow and knock

you to their friends. Better make them over and manage to grin about it and make it appear a special favor.

When it comes to *conforming* to the public opinion, we have our biggest task cut out for us. The public has a right, in the first place, to expect efficiency. Broken promises are the curse of the business. Don't have too big a force. It increases the likelihood of mistakes and the difficulty of finding the one who makes them. You have a right to expect maximum capacity work from your employees and a bit more than that at rush seasons, in compensation for which you can be gracious about extra holidays and time off in slack times. Photography is at best a somewhat seasonal business and all employees should understand that when taken on. You increase your staff as the business increases—temporarily—and hate to lay them off. Down go the profits. Photography is a business in which the departments are so closely inter-related that you don't want the man who is interested only in his own work. A Chinaman came into our place one time at night and the bookkeeper and frame man decided they'd take the picture for him. They couldn't manage to get the poor man's face all on the plate. Now, you couldn't blame the bookkeeper, but the other man had been out on countless home portrait appointments as assistant and had been with us for ten years—and didn't know enough to pull the camera back from the subject. Just naturally not interested in anything but the assigned tasks—and not particularly fascinated by them. That's not the kind of service we want in this game.

You have thieves in your places right now. They are the thieves of time, and the clock watchers, etc.—but the biggest thief of all is the one who makes mistakes. It takes too much of the good workers' time to rectify the errors of omission and commission of the indifferent worker. Have a fool-proof system so that if you promise pictures to Mrs. Jones on the ninth, they will be ready on the eighth instead of the eleventh.

Remember, you're riding your business. Don't let it ride you. It is a fine idea to take inventory four times a year—or even oftener. Then you know where you stand and can prophesy the future sufficiently to buy at the best prices. Keep close track of your frame business. Figure whether you can buy in 200 or 500 lots and cut down the price. You have to make that nice difference between ordering just what you need and ordering too far in advance. Don't tie up too much capital. Profits hinge on a rapid turn-over.

Next to efficiency, the customer has a right to expect cleanliness and neatness both in all parts of the studio itself and in the entire personnel. Spotlessness can be made so attractive. For instance, in the dressing rooms, don't use those towels with the red edges that so many

THERE IS A REASON

for the exceptional quality in

CENTRAL DRY PLATES

The new plant is away from the smoke and dirt of the city.

This location, with its pure water, up-to-the-minute equipment and perfected emulsions, insures

DRY PLATE QUALITY

Write for our new scale of prices.

Central Film and Dry Plate Company
ST. LOUIS, MO.

of the supply companies furnish. Have some little white towels made with the name of the studio on them in white. You will be surprised at the difference they make. Get these soap contrivances for the wash bowls. They are attractive looking and you'll have no messy soap lying around untidily. Make the rooms charming with flowers and lamps of all styles in odd corners—floor lamps, table lamps, torches.

The customer expects service and courtesy. The receptionist should see that the customer remembers to remove the rouge from chin or jaws if the photographer has put it on. She may have been delighted with his idea at the time, but she won't be if she gets home and finds she has paraded the streets tricked out in that style. Give the customer the kind of personal attention that will appeal to her particular type. Of course you must have a receptionist who is a judge of human nature in its various manifestations. One woman photographer divides all people into three classes—Spiritual, animal and vegetable. I would not be as drastic as that, but you must classify your people and act accordingly. Classify your samples in the same way—the more unusual stuff in the better pictures and so on down, but be sure not to have a sad looking sample in the whole outfit.

Sometimes you will have a customer who is indignant about something and will not be

pacified until you have called somebody down. I read a story recently in which a woman happened to be in a big department store with two friends of hers who had complaints. In each case the manager summoned a man whom he held responsible for the trouble and fired him. Only it was the same man in each case and the complaints concerned two distinct and separate departments. That store carried this man on the payroll as "Official Fired Man" and he was fired many times a week to satisfy the irate customer. Of course we can't do anything like that. We must stand back of our people in the studio. At the same time you can say to the customer—"I am surely sorry about that, and it will not happen again. That is something we do not stand for here."

While you are being courteous to your customers, remember to be courteous to other photographers who are mentioned. You won't get anywhere by knocking the other fellow. At the same time you can often give yourselves a boost. For instance, one day a woman came in and said she wanted a picture of herself just like a dandy one that she had of her husband. I said that we could make a companion picture of that sort if the picture of her husband was of the same class of work that we did. She showed it to me and I immediately recognized the work and said, "Surely, we can make you one like that. That is a Pirie MacDonald. He's good, too!"

Please mention "Bulletin of Photography" when Corresponding with Advertisers

In conclusion, there are some difficulties common to all of us. Perhaps the chief of these is collecting the money. I believe that we would be ahead of the game to count on a certain proportion of uncollectible bills and charge them off rather than spend more time and money than they are worth trying to collect them, after reasonable efforts have been made. But make the effort first. We had one account of \$180.00 that had run for two years. One day I donned my best-looking clothes and went to the man's office down-town. Well, he was the most surprised man you ever saw. He had given his wife the money for this bill three times. He paid the bill and I concluded that we'd never see that family again, but in a few weeks in came his wife for more pictures. I suppose she was relieved that the money was paid and did not know that we knew so much about the transaction.

We all have our petty troubles. There are the people who come in late, those who cling jealously to their proofs and hate to place a definite order, those who expect the impossible and whom the angel Gabriel couldn't please. I thought I was going to be able to tell you about the perfect photographer. A group of us were talking in our studio recently about general difficulties. One man said—"Miss Whitaker, I want to tell you this. I have never had to make a resitting—my customers always wait for me if I am late, and I have never had one come in late." I was just trying to draw him into a corner and apply the milking system so as to get his system for our information today, when the suppressed mirth of the crowd stopped me. He turned out to be the Bertillon man for the city prisons.

That attempt failed. You certainly do a lot of stepping off on the wrong foot when you are green at this business. Give me six months—or say a year—and I will try to have something really worth while to say in appreciation of your courteous attention today to the newcomer in your profession.



"Sister Johnson, I've takin' a collection fo' de benefit of our worthy pastor. He's leavin' us to take a church down in Alabama an' we thought we'd give him a little momentum."

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the *BULLETIN OF PHOTOGRAPHY* and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

Do Negatives Fade?

The liability of the paper print to deteriorate is generally admitted. Indeed, examples in the sere and yellow leaf are abundant. But it has been always a disputed question whether the ordinary gelatine negative will remain intact with the lapse of time.

The silver image incorporated in the gelatine film is surely analogous to that manifest in the print and the probabilities are that it is subject to like attacks from atmospheric influences, but it may be said in a measure it is better equipped to withstand inimical attacks from deleterious gases. Besides having a better body of silver it is also better protected by the thicker film of gelatine, and so one naturally expects the negative should resist the action of adverse influences more effectually than the paper print so poorly provided with defense. Negatives are rarely as critically examined to detect changes in their character, and so the question as to permanency cannot be so quickly decided.

However, we have good authority that they do change by lapse of time, and personally we can substantiate this assertion.

Recently we had occasion to overhaul some lantern slides made about six years ago. The slides were made upon the ordinary lantern-slide emulsion plate, developed with pyrogallie acid and soda, and not subjected to any toning operation. We noticed, on critical examination, that there was marked falling off of the one-time rich detail in the shadows which at their advent had pleased us so much. In some places in the deeper shadows minutæ had entirely disappeared, making the one-time harmonious subject hard and contrasty.

As well as we can remember these slides were made with the usual care and observance of the requisites necessary to insure permanency, but here, despite all attention to fixing thoroughly and, as we believed, washing thoroughly, they had deteriorated to such a marked degree. The condition of these slides induced us to examine the state of our store of old-time negatives, for we

ANSCO

PHOTOGRAPHIC PAPERS

**Professional Cyko
Enlarging Cyko**

AnSCO Proof Paper

**Commercial Cyko
Noko**

PROFESSIONAL CYKO

One grade, for professional negatives

Plat (smooth white), Double Weight

Buff (smooth), Double Weight

Studio (semi-gloss, white), Single and Double Weight

Glossy, Single and Double Weight

COMMERCIAL CYKO

Sometimes referred to as "Amateur Cyko." Grades—**Contrast, Normal and Soft.** For amateur negatives and general commercial work.

Glossy, Single and Double Weight

Studio (semi-gloss), Single and Double Weight

ENLARGING CYKO

Two grades, **Regular** and **Contrast**

Plat, Double Weight

Buff, Double Weight

Studio, Single and Double Weight

Glossy, Single and Double Weight

NOKO

A slow contact paper for amateur finishing and commercial work. Grades, **Hard, Medium, Soft.**

A, Semi-gloss, Single and Double Weight

B, Glossy, Single and Double Weight

ANSCO PROOF PAPER

Glossy, Single Weight. Packed in gross boxes only, except 8 x 10 and 11 x 14, which are packed in half-gross boxes.

Ample stocks to meet all requirements promptly. All Ansco papers are made with the utmost care and with expert knowledge of the photographer's problems and demands. Quality, uniformity, and results are unexcelled. Let your selections be from the Ansco line next time you order.

AnSCO Photoproducts, Inc. Binghamton, N. Y.

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.	No.	No.
20 Trimming, Mounting & Framing	68 Decorative Photography	127 Amateur Portraiture
21 Albumen & Plain Paper Printing	69 Printing-out Papers	131 Simplified Photography
23 Photographic Manipulation	70 Advanced Pinhole Photography	132 Getting Results with Your Hand Camera
27 Pinhole (leasless) Photography	72 Photography for Profit	133 Finishing Portrait Enlargements
28 Seashore Photography	73 Panoramic Photography	138 Travel and the Camera
29 Flashlight Photography	76 The Hand-Camera & Its Use	139 Modern Methods of Development
30 Photographing Interiors	78 Printing Papers Compared	142 Profitable Processes, 40c
31 Photographing at Night	80 1st Book of Outdoor Photography	143 Remedies for Defective Negatives
32 Defects in Negatives	81 Ozobrome, Sepia & Blue Prints	144 Enlarging on Development and Bromide Papers
34 More About Development	88 Defective Negatives & Remedies	145 Failures—and Why; in Negative Making
35 Enlarging Negatives	89 Photography with Films	146 Success with the Pocket Camera
36 Lens Facts and Helps	91 Photographing Outdoor Sports	152 Photographing the Children
37 Film Photography	92 Practical Orthochromatics	153 Optical Notions for Photographers
39 Photographing Animals	93 Development (Gaslight) Papers	154 Photographic Printing Papers
40 Platinotype Modifications	94 Photographic Post Cards	159 Success with the Hand Camera
42 Genre Photography	96 Leaves from an Amateur's Notebook	160 Landscape Photography
45 Orthochromatic Photography	97 Photography with Small Cameras	161 Sports and the Camera
46 Development Printing Papers	98 Stereoscopic Photography	162 Hand Camera Tips and Pointers
47 Kallitype Process	102 Trimming, Mounting & Framing	163 Making Money with the Camera
48 Commercial Photography	103 Toning Bromide & Gaslight Prints	164 Enlarged Negatives and Transparencies
50 Studio Construction	109 Drapery and Accessories	165 Unconventional Portraiture
52 Aerial Photography	111 Photography as a Business	167 Modern Photographic Developers
54 Outdoor Exposures	115 Platinum Printing, 40c	168 How to Develop the Negative
55 Architectural Photography	119 The Optical Lantern	169 Photographic Words & Phrases
56 The Hurter and Driffield System	120 Marketing Photographs for Publication	
58 Outdoor Portraiture	123 Enlarging on Gaslight Papers	
61 Control in Pictorial Photography	125 Pocket Camera Photography	
62 Vacation Photography		
63 Photography in Advertising		
67 Orthochromatic Photography		

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

reasoned that the conditions between negative and positive films was analogous, though we are willing to grant that positive films, in the shape of lantern transparencies, are subjected to more trying ordeals than carefully stored away negatives, which only occasionally are subjected to the action of light and never to the gaseous influences incident upon projection. On examination of our old negatives the major portion we found still intact and almost in their pristine condition, but a few showed like evidence with the slides of manifest deterioration. The detail in the shadows in many instances having almost or entirely disappeared.

Now the vital question is, What is the cause of the fading and how may it be obviated? We can come to no other conclusion in both cases of positives and negatives than to refer it to imperfect or incomplete elimination of the hyposulphite of soda from the gelatine film, for undoubtedly it does persist in this vehicle despite our most strenuous efforts to evict it. Any small trace of hypo

left in the film when acted upon by the air must attack the integrity of the photographic image and the hostile influence will naturally show most where the film is thinnest and the silver least protected by the coating of gelatine. The practical lesson, therefore, is to be sure the gelatine negative and the positive lantern transparency are most thoroughly washed to eliminate completely every trace of the inimical hyposulphite of soda from the film. We give this as our opinion, but maybe other causes may contribute to the fugitivity of the image, and the best washed film may fade out on account of some influence not suspected. It may be a physical instead of a chemical change which produces the sad results.

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

Cash in on the People to whom your Patrons send the Photos you take

FRANK H. WILLIAMS

What brings the greatest number of the studio's patrons into the establishment?

Is it the newspaper advertising the studio does?

Is it the direct mail advertising the studio engages in?

Is it the window displays and the displays in the show cases used by the studio?

An investigation to determine the things that are most effective in getting more business for the photographic studio will prove to be of value to every studio because, once the studio has found out what forms of advertising and promotion work are the most effective for it in building business, it can concentrate its efforts on such forms and so make them bring in even more business than otherwise might be the case.

One western photographer, who made an investigation of this sort, found that the biggest percentage of his business came to the studio from the recommendations of satisfied patrons. People who had work done at the studio and who were much pleased by the work, told their friends about the studio and these folks came to the establishment and had work done.

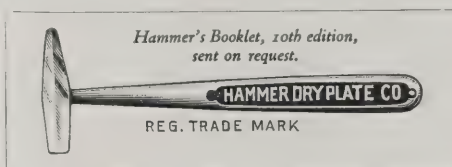
This photographer, upon making this discovery, then proceeded to utilize his discovery in getting more business and, undoubtedly, it will be of interest and of value to other studios to learn about the methods used by this photographer in cashing in on the proposition.

After making his discovery, the photographer then made it a point to say something like this to each satisfied patron:

"You will, of course, be sending some of these photos to your friends and relatives. These friends and relatives will be much interested in the photos, and as the photos are so very good, these folks will feel like having some pictures of themselves taken at my studio. In view of this, then, it will

HAMMER PLATES

coated on clear, transparent glass and rich in silver of the finest grade, hold the record of efficiency the world over.



HAMMER DRY PLATE COMPANY
Ohio Avenue and Miami Street
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book, published in 1922, of 310 pages, profusely illustrated and descriptive of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

Our stock is limited, so if you want a copy of this fourth edition, send your order at once.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

BIND your copies of

**BULLETIN-OF
PHOTOGRAPHY**

in the only perfect way

THE only Magazine Binder that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.



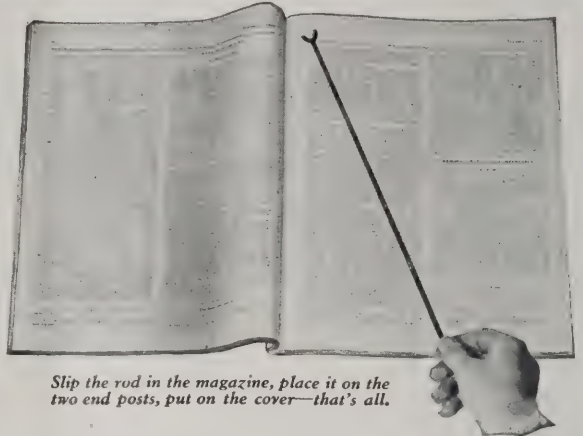
Over 2,000 sold and
never a complaint.

Nothing complicated, nothing to get out of order.

Nothing complicated, nothing to get out of order.

¶ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

¶ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.



Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all.

Price \$1.75, Postpaid

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

be good business for me to send direct mail advertising to the friends and relatives who get your pictures in which I urge the folks to come to my studio and have work done. So if you will give me the names and addresses of the people to whom you send these pictures, I will be much obliged and it will be a tremendous help to me in getting more business."

Of course some of the patrons objected to doing this, but, for the most part, they were perfectly willing to help out the photographer in the manner suggested and so freely gave him the names and addresses of the people to whom they were going to send the photos.

Then, several days after the time named by each patron as the date when he was going to send out his pictures, the photographer sent out direct mail advertising matter to each patron's friends and relatives. In this advertising matter the photographer said something like this:

"I am the photographer who took the pic-

tures you recently received from your friend, Mr. Blank. Mr. Blank is very much pleased with his pictures and I am sure you will agree with him in feeling that this picture is one of the best he has ever had taken.

"In this connection I am writing you to suggest that you drop around and see me some time with regard to having a similarly good picture of yourself taken at this studio.

"I am pleased to inform you that in token of our appreciation of Mr. Blank's co-operation in giving us your name, we will give you an extra sitting when posing for your picture here, there being no charge for this extra sitting. We gave an extra sitting to Mr. Blank, who is one of our regular customers, and he so greatly appreciated this service that we have decided to extend the service to his friends and relatives.

"When you come to the studio won't you please bring this letter or introduce yourself so that we may know who it is we are dealing with?

Please mention "Bulletin of Photography" when Corresponding with Advertisers

"Hoping to have the pleasure of seeing you at our studio in a short time, we are,

"At your service,

"THE A. B. C. STUDIO."

These letters brought very satisfactory results, indeed, to this studio and the reasons why they brought such very good results were these:

First.—These letters had a personal touch which is sometimes lacking from the average kind of direct mail advertising. They were almost like a direct message from a friend, because they stated that the name and address of the recipient had been given the photographer by one of the recipient's friends. This personal touch assured a more careful and thoughtful reading for the letters than would otherwise have been the case.

Second.—They made the recipients look at samples of the photographer's work. Every recipient of one of these letters looked at the friend's photo with renewed interest, because of the fact that the photographer said he had taken the picture. And this, of course, was the best sort of a recommendation for the photographer.

Third.—They got results, because they urged the recipients to do something definite and because they promised a reward to the recipients for doing so. The recipients were urged to come to the studio and have their pictures taken and they were offered a reward of an extra sitting free for doing so.

Undoubtedly other studios could cash in on the same proposition in the same way with equal success.

In addition to using direct mail advertising in this way, the photographer can also use the names and addresses of people to whom his customers are sending the photos he has taken in another way.

This additional way is by using the names and addresses for personal solicitation work.

Of course, the photographer is too busy to do any great amount of personal solicitation in the effort to get business, but every now and then, when he has some spare time, it

EMIL PINKAU & Co.

AKTIENGESellschaft

LEIPZIG (Germany)

Leading and oldest established factory
for Picture Post Cards supplies

VIEW POST CARDS

in Collotype, Colored Collotype, Photo-
gravure, Photochrome, Photocolor,
Bromide, and all other styles.

THE AIR BRUSH and the PHOTOGRAPHER

(PHOTO MINIATURE SERIES No. 181)

A handbook of common-sense information about the Air Brush and its uses in photography: for improving, finishing and coloring prints; retouching negatives; working-in backgrounds; coating special papers and in pictorial photography.

Price postpaid, 40 cents

FRANK V. CHAMBERS

636 South Franklin Square

Philadelphia, Pa.

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTEx

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York

PHOTOGRAPHERS are the only business men who pay a tax on the apparatus they require to earn their living.

The excise taxes on cameras and lenses can only be repealed by an act of Congress.

Write your Congressman about this unjust condition.

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

**THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED**

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS

636 Franklin Square Philadelphia

isn't a bad idea to go out and personally meet some particularly good prospects. And, of course, all the people who get photos from friends that the photographer has taken in his studio are mighty good prospects.

In calling on such prospects, the photographer can say something like this:

"I am Mr. A. B. Chase, of the Chase Photographic Studio. Your name was given to me by Mr. Blank for whom we recently took some very fine pictures. Mr. Blank said that he was sending you one of these pictures and I am calling to point out some of the specially good points in the picture and to suggest that you come to our studio and pose for some pictures of your own.

"We have a splendid lot of patrons—some of the very best people in the city and territory. But we haven't all the best people as patrons as yet. That's one of the big reasons why I am calling on you. I am very anxious to get your patronage and trust that this call will be the means of doing so."

It takes considerable effort for the photographer to get busy in this way and make personal calls in the effort to line up more business, but the results of such effort are so very satisfactory, when the calls are made on such good prospects as those secured in the manner noted, that it will be well worth the effort for every photographer to do some of this solicitation every now and then.

Cash in on the people to whom your patrons send the photos you make and do it in the ways suggested here.

✽

Associated Professional Photographers of Memphis, Tenn.

Following two successful get-together meetings, formal organization of the Associated Professional Photographers of Memphis, Tenn., took place on March 23, at a meeting at J. C. Coovert's Studio, 63 North Main Street.

Formation of the association comes as a culmination of long effort of many Memphis photographers, who felt an organization of this kind would prove of great benefit to the profession and the city.

The purposes of the association are to raise the standard of photography in Memphis, broaden

Please mention "Bulletin of Photography" when Corresponding with Advertisers

the ethics of the profession, promote good fellowship among its members and educate the public as to the capabilities and limits of the trade.

It is planned to hold meetings once a month, at which lectures and demonstrations of the latest equipment and methods will be given by representatives of the leading manufacturing concerns of the country.

One of the aims of the organizing members is to establish later a permanent exhibit in Memphis of photographic apparatus and material, which will serve as a visual manifestation of the great strides that have been made during the last century.

Education of the public is one of the prime reasons for the forming of the organization. Too many people, it is said, are prone to class photographers with dentists, and to consider a sitting for a picture as painful an ordeal as the removal of a tooth. With a subject in that frame of mind it takes all the skill of an expert to get results that are truly representative as well as pleasing.

The next few meetings of the association will be devoted to completion of the constitution and by-laws, following which the election of officers will take place. Fred Boehme, of the Memphis Photo Supply Company, is acting as temporary chairman.

Among the charter members of the association are J. C. Coovert, D. S. Swilley, C. H. Poland, C. C. Moore, W. H. Day, M. A. Dennison, W. A. Smith, Fred Boehme, E. H. Cassaday, Leah B. Moore, Thomas Southworth, W. A. Dozier, Frank Tuttle, Richard Bolton, R. A. Lequo, O. M. Goodman, Harry Cook, F. G. Link and W. A. Anderson.

AS WE HEARD IT

Harry Rickers, of Storm Lake, is forming plans to open a studio in Sibley, Iowa.

Mrs. Anna Rosser has sold the Rosser Studio to B. F. Rosser, Eureka Springs, Ark.

Thomas Bannwapt, of Lindenhurst, has opened a branch studio in Fraternity Hall, Amityville, N. Y.

J. S. Cross and Howard Holt have opened a new studio in the Newton Building, Del Rio, Texas.

A. J. Stroud, of Shelbina, has opened a studio in the Wright Building, Macon, Mo. He also operates a studio at Clarence, Mo.

Carl Davis has disposed of his studio at Arnold, Nebr. James Johnson has purchased the equipment and will operate the studio.

Wm. Cottingham, of Pierce, Nebr., has taken over the Jones Photo Studio in Bloomfield, Nebr. Mr. Cottingham will continue in ownership of the Pierce Studio.

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.

(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City

Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Ave., Chicago

WILLOUGHBY

110 West 32d St.

New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

BURNET'S ESSAYS ON ART

By JOHN BURNET, F. R. S.

The standard work for beginners and advanced workers the world over.

Adapted by every prominent art school and teacher.

Three subjects treated in one volume:

The Education of the Eye
Practical Hints on Composition
Light and Shade

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

The Commercial Photographer

By L. G. ROSE

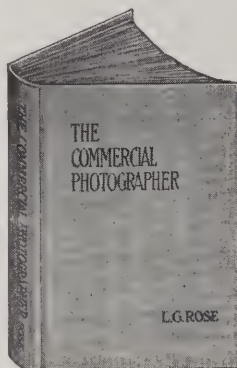
148 Pages

85 Illustrations

Price, in cloth, \$4.00 per copy
Postage 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

FRANK V. CHAMBERS, Publisher
Franklin Square, Philadelphia



A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

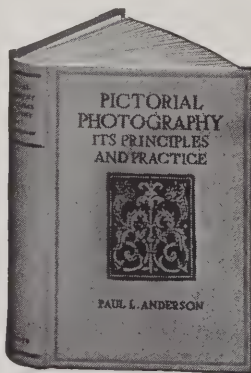
It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.

An American Book on American Photography

Pictorial Photography ITS PRINCIPLES AND PRACTICE

By PAUL L. ANDERSON, E. E.



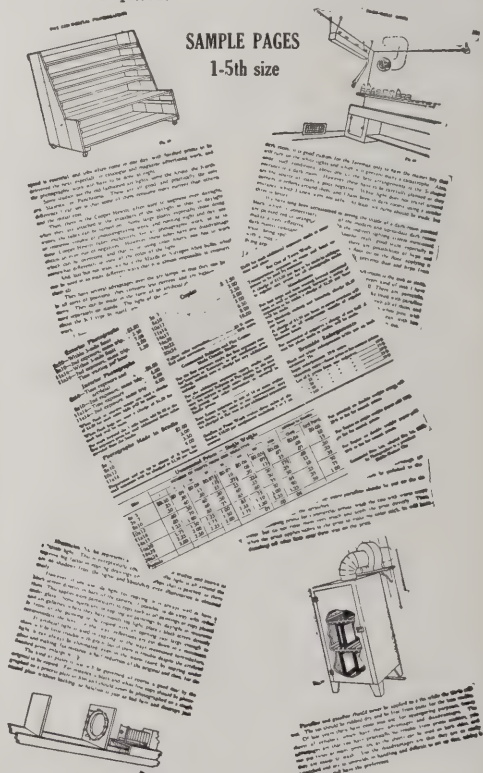
EVERY PHOTOGRAPHER who wishes to do more than merely "push-the-button," will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. Mr. Anderson combines a fine pictorial appreciation with a clear grasp of scientific principles, upon which success in photography must depend. The book is readable and well illustrated with 21 half-tone illustrations of some of the best examples of American photography, printed on different mediums, and also 38 explanatory line cuts.

302 pages. Octavo. Cloth. \$3.50; postage, 15 cents

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

SAMPLE PAGES

1-5th size



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 925

Wednesday, April 29, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	515
M. A. S. Convention Aftermath	517
Deferring Fixing of Negatives	517
Association News	518
Cooperative Advertising in North Carolina—Illustrated } (A. O. Clement)	519
The Sulphide Toning of Bromide Prints	525
Have Photo Albums for Visitors to Look at (Frank H. } Williams)	527
Halation and Spread of Light	529
Liability when Employees are Injured on the Outside } (Elton J. Buckley)	531
Brown-Purple Tones on Bromide	533
Death of Gotthelf F. Pach	535
Death of Henry Vroom	535
Buying a Store Without Cash	537
Photographs 30-Mile Area	537
As We Heard It	538

Editorial Notes

Our presence was requested during the month of April at the celebration of a notable anniversary, and the form of the invitation was as unique as the event.

Printed in gold from an engraved plate upon a large and richly embossed card, we read:

Mr. W. G. Thuss

*Requests the pleasure of your presence at his
Golden Anniversary*

April 14th, 1925

217 5th Avenue North, Nashville

and above, between the dates, 1875 and 1925, side by side are vignettes of Nashville's dean of photographers as he looked before and after riding the bumps of fifty years of professional experience.

In each view of the artist we note fine eyes and a determined chin; resolution in every feature; resolution to succeed—and he did.

Fifty years of it! Think of the number of times the birdy had to be shown, the number of sittings accorded to Mrs. Frump, so she'd finally go away pleased; the posing of newly-weds; the fire laddies from the country who had to be told that red shirts would not take red; the number of swains wishing a "likeness" in the days when it was the fashion to grow patches of alfalfa on the face!

We congratulate our friend Mr. Thuss upon having survived it all, and there is not the least doubt that he looks capable of reaching in health and prosperity his Diamond Jubilee, only ten years distant.

Since the reception of the general invitation to this "Golden Anniversary," we have been sent the poster, published in the local newspaper of Nashville, announcing the delightful event, and this gives us an opportunity to realize how it is that W. G. Thuss has continued so long his career as an artist in the profession and enjoyed a worthy patronage.

The get-up of the poster not only gives evidence of the taste and excellent judgment

of the man, in knowing how to appeal to an intelligent and cultivated community for patronage, but shows a knowledge of human behavior. This poster has a psychologic pull. It concentrates interest, by the simplicity of its presentation and by its geniality divorces all thought in the reader's mind that it has an ulterior purpose as an advertisement, which is too often palpably evident in advertisements.

It is a direct appeal to the man, and carries with it the intimation that the photographer is a gentleman who can enter into the performance of picture-making with a personal delight, thereby communicating a feeling of mutual relationship between the patron and the artist, which insures success in the outcome.

The poster, in part, says: "We will keep a real 'Open House' all day from 9 A. M., and the general public is invited." "Music—Flowers." "To have been permitted to have enjoyed fifty years of success in my chosen profession in so fair a city as Nashville, and amid such pleasant associations, is the source of much satisfaction and contentment."

An advertisement scheme like this disarms the suspicion which most advertisements excite, that it is playing for the checkels.

✽

What is the practice in your studio when someone answers the telephone? Do you say "Hello!" and then wait to see what happens? And if nothing does happen, do you say "Hello!" again, only in a much louder voice? And if you receive a reply, do you compel the party at the other end to ask whom he has on the wire, in order that he may know whether he has the right connection or not? And if someone else cuts in, through his fault or that of the operator, do you advise him to "Get off the line"?

When you respond to a ring, your first words ought to tell who you are or give the name of the studio, if your own name does not matter. Here is what the Bell Telephone Company suggests:

"The telephone bell rings and the person answering it says, 'Morton & Company, Mr. Baker speaking.' The person calling then says, 'Mr. Wood of Curtis & Company wishes to talk with Mr. White.' Then, when Mr. White picks up the receiver he knows Mr. Wood is on the other end of the line and without any unnecessary and undignified 'Hellos,' he at once greets him with the refreshing and courteous salutation, 'Good morning, Mr. Wood!' This savors of the genial handshake that Mr. Wood would have received had he called in person upon Mr. White."

And that is the way it is done in the best business houses, as you already know, and if it were done that way more generally in the photographic studio, patrons would feel more like calling you up to get information or to arrange appointments.

✽

Our high-domed and gray-bearded professors of psychology warn us against acquiring a "state of mind," meaning a sort of static or unelastic habit of thought. We are urged to become impressionable; to loosen up, as it were, lest our crania become as solid ivory.

If you have allowed yourself to get into a state of mind adverse, for example, to advertising, you should take something for it. You might take this:

Recently, according to *Time*, some advertising experts estimated the amounts spent in the public prints in advertising by prominent U. S. companies last year and drew up a list of the heaviest spenders.

At the head stands the Ford Motor Co., with \$2,000,000, a lap ahead of the Victor Talking Machine Co., with \$1,900,000.

Among other concerns whose annual payments for space total over a million, are several of the big motor corporations, Liggett & Myers Tobacco Co., Calumet Baking Powder Co., Wm. Wrigley, Jr., Co., and Standard Oil Co. of Indiana.

These are coarse figures and represent awful piles of the "long green" to put into white paper and printers' ink on the chance

of ads being seen and read, *but it pays, or it wouldn't be done.*

If there is a popular impression that great corporations doing hundreds of millions of business annually are lavish or careless in expenditures, just because they are rich, the thought should be urged to perish without delay. Every one of these big enterprises has a corps of trained experts watching profit and loss items with the utmost vigilance. Just one example of false economy in management may be cited: The English concern making Pears Soap underwent a change in management and in the extensive reorganization occurring in the early nineteen hundreds, the new and prudent managers cut the appropriations for advertising in two. It was not long before the business began to slump; a serious loss of trade was only stopped by more than a restoration of the old schedule of advertising.

It is said that it took five years to get back the former volume of business.



M. A. S. Convention Aftermath

Towles, Goldensky, Dooner and quite a number of speakers from the Assembly, furnished food for consideration in a discussion of relation of photographer to client. What is the duty of the photographer to his client and what is expected of the client in his connection with the photographer? From the talk, we inferred that the photographer was apt to repress his individuality too much in his concessions to the patron. He is too modest, too self repressing and should assert his dignity when necessary. A little varnishing and retouching of himself is not inexcusable, maybe most necessary in presenting his merit to the public.

Photography is still a bit occult, despite the invasion of the amateur herd. People still have a sneaking regard, if not more, that the professional performance is somewhat esoteric and so the photographer may be somewhat ostentatious and assume a gravity of demeanor commensurate with his profession. A plain unostentatious back-

ground is not always the best setting to personal merit. It is necessary to set ourselves off to advantage by a few blazonings and touches. No man's merit can be fairly gauged if he does not assert his prerogative. He will signify nothing in the public eye if he recedes entirely in the background. Are we not commanded by the Great One in whom modesty was paramount to "put our light in a candle stick, not under a bushel, so that it may be seen of men"? A great name in art goes but a little way if it move only among those who are on the same level. It is chilled by creeping along the ground surface of the world. It must take a good dose of self appreciation to revive it so that it may mount. If we do not let the public know about our merit, that is, advertise ourselves, the public, be assured, won't trouble itself to investigate our greatness.



Deferring Fixing of Negatives

When the rapid gelatine plates were first introduced, quite a number of photographers would wash the plates well after development, and allow them to dry before fixing them. It used to be claimed that the minute traces of developing agent that remained in the film, caused more detail to be brought out, than if the negatives were fixed directly after development. There may have been some truth in this idea, although the plates were developed and well washed, they were permitted to dry in a darkened closet, because if they were dried in the light, they would be acted upon, and darkened accordingly.

This method is rarely employed at the present day, although some make a practice of treating the negative after development and washing with a solution of tartaric acid in water. This treatment prevents the further action of light, and enables the plates to be fixed at any time.

It has already been proposed to treat negatives this way when the photographer is en route. It appears to be very questionable as to whether any advantage is gained by

this plan, unless it is to make sure that the negative is all right. Should it not be, then another exposure may be made.

The drying of plates so treated must be taken into account, and the time extended. In the first place, the plates must be well washed, requiring not less than two minutes, then one minute will be necessary for the acid bath. Then, to hurry matters, a ten-minute washing in alcohol, and another fifteen minutes to bring about the perfect dry-

ing of the plate, making a twenty-eight-minute operation at the least. While if the plate was fixed right off in the first place, requiring about five minutes in a freshly made fixing bath, a ten-minute wash in running water, while in a current of warm air, the plates would be dry in another fifteen minutes, making thirty minutes in all, when the negative would be complete, taking up no more time to securely pack them as in the case of washed and unfixed plates.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

Our National Picture Exhibit

"I could sit down and write a lot of bunk about why we should send in a few pictures and it would only take my time to do it and your time to read it, so I'm going to say this:

"We want the best collection of pictures this year that a National has ever shown and we want every photographer who is interested in the progress of the profession to send in some pictures. Either portrait, commercial or pictorial or three of each.

"All those accepted and displayed will be so marked on the back of each picture. This alone is well worth the effort and when you get them back home, let the public know that you have had pictures on display at an International Photographers' Meeting and leave it to them, they will spread the news for you and make people want to see them. Last year we had a fine display and I know you will not allow our show this year to fall short.

"The busy people are the ones who do things in all lines of endeavor and photography is no exception to the rule. So without more fuss about it, I am going to ask

one and all to help us put up a real Picture Exhibit at Cleveland the last week in July, and hope to see you all there that you may take home some of the benefits derived from attending great conventions.

"Sincerely yours,

(Sig.) "JOHN R. SNOW, *2nd Vice-Pres.*

"P. A. of A."

While we are talking about Picture Exhibits, the following might be of interest to those who have asked us how to make their private exhibition a success, where they expected to make use of one of the Association's Traveling Loan Exhibits. We mentioned last year what a successful exhibit "That Man Gale," of York, Nebraska, had, when over 2,000 visited his studio during the week. This year, we have had Mr. Gale give us a short account of how he handles the proposition, to wit:

"We had our opening day on Thursday, March 19th. The day was the finest we have had this year so we were all feeling fine. Our exhibits were put up starting from the reception room and strung the

whole length of the long hall leading to the posing room as well as on the two walls of the latter.

"Our method of receiving was to have Mrs. Gale or myself meet our visitors at the front door, show them personally as much as possible through the exhibit (we also hung in with the exhibit, a number of our best work of well known people of this city) and after going through the whole display, we had a Flower Girl, or one of us, give the visitor a button-hole bouquet of sweet peas and fern (cost us about 4 cts. each) and invited them back again.

"We gave away 1,500 of these bouquets, so you see we had some crowd. Part of the time we had our little studio so crowded we could not give the personal attention that we should. You know people do like to have the Boss pay some attention to them.

"We had a display in our window, a group of young business men (The Alexander Hamilton Institute Club of York) made 8x10 size, about fifty photos in all. We

had a real crowd around the window most of the time.

"I don't believe there is anything else of importance that we could say except that we believe our opening was a grand success and the P. A. of A. Exhibit helped it to be.

"Cordially yours,

(Sig.) "R. G. GALE."

❧

P. A. of A. Summer School

The Trustees have announced that Mr. C. W. Howson, of Minneapolis, Minnesota, will be in charge of instruction during the Commercial Course, July 6th to 25th. As we expect to have a few lines from Mr. Howson as to his plans, in the near future, we will forego further comment at present. No time like the present to register, however, for either the Portrait Course (August 3rd-29th) or the Commercial Course. Director Towles will soon be making his annual trip to Winona Lake to get things in shape, including a few changes which will be necessary for the Commercial Course.

Cooperative Advertising in North Carolina

A Talk given by A. O. Clement at the M. A. S. Convention in Philadelphia

Mr. President and Fellow Members of the Middle Atlantic States Association.

Up to this hour I have been enjoying my stay in this City of Brotherly Love, and have gotten much profit from my association with you folks, also from the demonstrations and talks I have seen and heard.

I am not sure you are going to profit as much from the twenty or thirty minutes that we are both to suffer. There is only one reason I am standing before you this afternoon, this reason I can best illustrate with a little anecdote which many of you might have heard.

Some years ago King Ferdinand of Bulgaria coming out of his palace was confronted by a press photographer, the sight of whom enraged the old king and he proceeded to smash the camera with his cane, also to lambast the photographer.

When one of his attendants was bold enough to remonstrate with the king for treating a *professional* man so roughly, he replied, "Profession, the devil! Photography is no profession, it is a disease!" Now I feel just a little bit different about photography, for I consider it a profession—a business and it should be an art, however, if it is only a disease, then I

plead guilty to being fully inoculated and a hopeless invalid, for next to the flag of my country, I love photography better than any earthly thing, and am willing to suffer some and make others suffer a lot if thereby I can aid in its advancement.

Mr. Turner has asked me to tell you something about the coöperative advertising we have been doing in North Carolina, and what it has done for us. This I will do as briefly as possible and give you leave to ask any questions you may see fit. While there is nothing new or radical in our publicity campaign, it may be a little more complete than some you have known about. We do know that the effort put forth has brought some good results.

Unless you follow up your coöperative advertising with individual effort you might just as well dump your money into a sewer because you will be disappointed.

Coöperative advertising is like the preparation of the soil by the farmer, it prepares the mind of the people to receive the individual effort that you may make.

Any kind of helpful publicity is advertising, and in starting out with our campaign we attempted to get helpful publicity in as many

different ways as possible. Joint advertising, joint exhibits, which we placed with county fairs in our territory, were some of the methods we used.

We also prepared sets of letters which we used, following the appearance of our advertising in the current newspapers. These letters we sent out from the studio; there were three, each a different color, so the one receiving it would know that it was a different message.

I have with me some of the advertising we have used, but a good deal has been let out to various people who have been interested in our effort. Some of our advertising, such as joint exhibits, window displays, better fitted studios, I could not well bring to show you.

I want to say right here that I believe in establishing trade marks and doing one's best to make them mean something to the public.

I have here the emblem of our Eastern Carolina Association, my own trade mark and the tentative or proposed emblem of our newly formed State Association—the Tar Heel Photographic Society. The first two are well-known in my section, and we intend making the other one as familiar all over North Carolina as some of the chewing gum signs now are.

Our little association was formed in September, 1922, with a dozen members, which had grown to twenty-five by February, 1923, when we held our second meeting, and in March, 1923, we put on a nice exhibit at the Eastern Carolina Chamber of Commerce Exposition. Along with the interest created by our pictures,

Letter to the Press

Dear Sir:—

I am sending you for your information, and as a news item, program of the coming convention of the photographers of Eastern Carolina.

The aim of those responsible for this association is to promote better photography, better service to our patrons, better and more uniform business methods, also a spirit of comradeship and helpfulness among the craft.

The business end of our convention will be a bit different from some trade meetings of the past in that any one is welcome to know all that is transacted.

We feel that it is our duty, first of all, to serve our patrons with the best that is in us, using every means available to increase our knowledge, in order that we can better serve. Having done this, we only desire a legitimate compensation for our time and efforts. In other words, we feel that the Golden Rule can be successfully employed in business, and desire that every photographer make it the heart of their relations with their customers.

I will very greatly appreciate your giving space in your paper to our program, also the use of any other of the information furnished herewith.

Yours very truly,
President Eastern Carolina
Photographers' Association.

we secured some valuable publicity through newspaper write-ups of our meeting and the exhibits.

When we met in September, 1923, we put on a general publicity campaign consisting of a series of ten large and ten small ads in our largest morning paper. The large illustrated advertisements were run each Sunday while the small ones were run on Wednesdays.

Along with these newspaper ads we used three sets of letters, (there was a fourth which we failed to get across, it was so near Christmas). The letters sent out each two weeks, were in the form of a folder, and carried the current newspaper advertisement on the outside with a more personal letter from the individual studio on the inside.

Besides these letters and ads, most of the members used space in their local papers to connect with the coöperative effort.

Upon retiring as first president of our little association, the job of advertising and exhibit manager was wished on me, and I'll say it was some job putting over all those various efforts, for we were all green and some of the boys were very slow, but they did let folks know that photography was one of the live businesses in our section.

It is important to remember that the one who attempts to put this over must be some one other than the secretary or the president of the association. It requires much preparation and the attention of one who can give considerable time to it.

We wrote to all the Fair commissions throughout the territory, offering our exhibits. They were all glad to get them, and this publicity did us an immense amount of good.

Then, of course, we always have our show-cases to make people want pictures. What do we do with them? How many show-cases are dusty or carelessly arranged? In Eastern North Carolina, since our efforts in coöperative advertising, it would be hard to find three such. The photographers show their very best—they show the larger pictures.

Happily, we have outgrown the idea that the other photographer is our competitor. We have come to realize that our competitors are the other merchants. It is not a question of which photographer will get the dollar which is to be spent, rather it is whether a photographer will get it.

The actual outlay in cash for the advertisements and letters (not counting first-class postage on letters) was something over \$500, plus the expense of our various exhibits and a considerable outlay of effort on the part of some of us, all exceedingly well spent.

We have tried to educate the people to a better type of pictures—never make cheap pictures with fair prices.

In coöperative advertising, of course, it is impossible to make it work 100% efficient. In

our own association we have some men who would not agree to our plan, and even now, after it has really proved a success, still refuse to coöperate. In these cases we never force the issue.

In addition to the coöperative advertising, we have prepared advertising for the individual members—a year-round service.

Besides the individual advertising, there was no further effort along this line during 1924 until last fall, when we put on an enlarged program of exhibits, show-case displays and letters. At the convention held in Goldsboro

Monday evening, February 16th, 1925, with fifty members and by now is considerably larger.

Owing to the fact that we had the State association plans on our hands, we did not push the joint newspaper advertising plans, but deferred it until we had organized our new society. The State society does not take the place of our local, but supplements it. We will maintain Eastern and Western district associations which will meet separately in the fall, and, after this year, the State association will meet in February.



PHOTO OF SEASONAL EXHIBIT, WHICH HAS BEEN UNUSUALLY PRODUCTIVE

last September, attended by about fifty people, it was proposed to invite the other photographers of the state to join with us in forming a State organization, as we felt that a good many of our aims could best be realized by such an organization.

It was planned to hold the spring convention in Greensboro, but later changed our plans and held a rather informal meeting in Charlotte while the Eastman School was in session, at which time we perfected an organization and the Tar Heel Photographic Society was born

Results

When we began our publicity campaign, we were all new at the game and no doubt our efforts have not been as effective as they will be when we learn to hit the nail on the head more often. However, the results of our work are apparent.

Some of the results of this coöperative effort of our associations are:

1. The sale of a better type of photographs.
2. A wonderful difference in the studios in



PHOTO OF ANOTHER SEASONAL EXHIBIT



AN ATTRACTIVE EASTER DISPLAY AT THE CLEMENT STUDIO

our part of the country—cluttered up places have given place to nice, clean, bright studios.

3. A new spirit among the photographers of helpfulness encouraged by a common interest.

4. State officials and members of the Department of Education have taken an interest in our efforts.

And we have hardly scratched the surface in selling photographs, because photography has a distinct place in the life of our people and it is up to us to present photography to our people in as many ways as we can. In cases where premiums are offered, the photographer who wins the prize turns the prize money over to the association to further the advertising efforts—the blue ribbon, of course, he may keep.

The interest awakened by our advertising and displays of our best work has considerably increased our customers' appreciation of photographs—especially the larger sizes.

We find it considerably easier to sell eight by ten and larger photographs than before we began our campaign, and while we never despise the smaller orders, because we are here to serve as well as profit, we all know there is more profit in eight by ten and larger than in four by six and smaller.

There is a State Art building being prepared

and a liberal section will be assigned to photographs, these to be selected by a competent committee from prints submitted.

While I would be proud to have one of my pictures hung there, I am so jealous of this space that I would not want one of my own prints selected unless it reflected a reasonable degree of credit on our craft.

An official of the State Department of Education has said that when we want a school of photography in the State University or the State College of Mechanics, we can have it. The State Department of Education will back us solidly in our efforts to help along the profession of photography. This should increase, to some extent at least, the appreciation of photography by the coming generation.

Because they know nothing of such things, it is impossible to sell fine paintings to Hottentots and Esquimaux, but in cultured circles of Europe, America and other lands where art has a definite place in the life of their people, the only limit to the sale of objects of art is the ability to purchase.

The purpose of all our publicity efforts has been to interest people to the extent that they will appreciate and desire photographs of the better kind.

While the two years of somewhat disjointed effort has accomplished considerable, we still have a long way to go.

Our *future efforts* will be directed to planning a series of advertisements which will reach all over the State and will be paid for by the local groups of photographers. The more publicity we get, the more we can get the people to talk about photography and photographers. In the campaign we are now planning, the cost of the advertising will be in proportion to the number of subscribers in the photographer's town. This publicity will be followed by letters and association pieces and the photographer's own individual letters. In the preparation of these pieces, we have been fortunate in having the assistance of Mr. H. S. Foster, of the A. M. Collins Manufacturing Company's Advertising Department who prepared all our 1923 ads and letters.

All that has been accomplished to date in the way of general publicity in North Carolina has been done by the Eastern Carolina Association, comprising about half the state in area, but somewhat less than half the population and wealth.

Our newly formed Tar Heel Photographic Society has provided a department of education and publicity, and has instructed this department to prepare educational and publicity plans to submit to our association when we meet in June.

These plans, now in the making, provide joint group advertising in the large papers of Asheville, Charlotte, Winston-Salem, Greensboro, Durham and Raleigh; these cities being about evenly spaced across the state from the coastal plain to the mountains. Two series of ads will be submitted for the approval of our association, one set being historical and educational with the selling appeal at the end. The other carrying purely the selling appeal. My own preference is for the educational type, provided we are able to purchase sufficient space to carry out our idea.

I wish to acknowledge the help of Mr. Foster, of the A. M. Collins Company, and Mr. Ruffner, of the Eastman Kodak Company, both of whom are giving us aid.

In addition to the paid for advertising, we are preparing a series of interesting articles on photography, which we will offer to the leading dailies over the state for their Sunday feature sections.

We have already been assured space in six dailies, when we are ready to start them. The articles being purely instructive and entertaining with no attempt at advertising, many of the papers will be glad to have them, and perhaps in some instances pay something for them.

In addition to our regular joint exhibits over the state and big exhibit at the State Fair, we will stage a competitive exhibit in the art department of the State Fair, between the Eastern and Western district associations. The blue ribbons will go to the individual winners, but the \$150 assigned to premiums on photo-

graphs will be used to help pay for our joint advertising.

At the State Fair we will display every type of photograph from the daguerreotype to the modern print, in order to show the progress of our art.

Along with these efforts, we are urging our members to use a small amount of space regularly in their local papers to connect wherever possible with the coöperative efforts—to send out letters once a month to carefully prepared lists, to hand their local papers items of interest about photography in general and any special work being done by their studios. We find that since we have gotten some publicity in the state, it is easier to secure additional space. It is a case of to him that hath shall be given.

I want to say in conclusion that while our association has made considerable effort along the line of publicity and education, and plans a wider scope to our activities, we have first of all stressed the quality of workmanship and service. I remember the case of two men, one a banker, the other a druggist, who formed a company to manufacture a soft drink. They spent several thousand dollars on attractive advertising matter and got a good start, but had failed to perfect a method of preserving the syrup, and by the time they had found a way to make it keep, their business had been ruined by the kicks on account of spoiled syrup.

We are striving to equip ourselves mentally and mechanically to produce the best that is in us, so that our advertising will be all the more effective. We visit each other, discuss methods, equipment and styles. Right here I want to say that it is our policy to extend a helping hand to both beginners and those who are older, but who have fallen behind. We know that every poor photographer hurts the business, while every good one helps it forward, and we believe that the Golden Rule is a common-sense rule in dealing with both our fellow workers and those whom we serve.

✽

Mother (to small daughter saying her prayers) —“A little louder, dear. I can't hear you.”

Muriel—“But, mamma, I'm not speakin' to you.”

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

The Sulphide Toning of Bromide Prints

Processes of sulphide toning may be divided into two general systems, one being distinguished as direct, and the other as indirect. In the former the toning is effected by the simple immersion of the print in a solution in which it is left until the desired result is obtained. Hypo-alum toning is one such method, but this will be treated later in a special article, and for the present we shall only touch on one other direct method. Indirect methods involve the use of two or more baths, one of which is usually a bleaching solution, and these methods being perhaps more used than any others are generally the ones meant when we speak of sulphide toning.

THE FIRST ESSENTIAL

Whatever method is used, whether direct or indirect, we must of necessity start with a good bromide print as a foundation, and a print suited to sulphide toning must have certain qualities which are not necessarily essential in an ordinary black tone print to be preserved untuned. There is a considerable degree of latitude in bromide paper, and a good black print can be produced in several ways—that is to say, of two prints, each good in its way, one may have received a brief exposure and been developed up to its limit, while the other has been exposed for a longer time and development has been stopped before it went too far. As they are, either print may be quite satisfactory, but for sulphide toning only the first one is of use in producing really fine results. Properly treated, it will give rich brown tones, while the other at the best will only give poor, feeble browns. It is therefore essential to adjust the exposure, in the first instance, so that prolonged development up to the limit will yield a satisfactory print. As bromide paper develops rapidly, in any case, three to four minutes may be looked upon as a long time, and it is a safe general rule to adjust exposure so that full development may be reached in *not less than* three

minutes. If it is necessary to snatch the print out of the developer in two minutes to save it, we can feel certain that the print will be of no use for sulphide toning, though it may make a very passable black print.

It must also be remembered that a print of the right quality can be produced only from a good clean negative free from fog. A negative of the kind that will either enlarge well or give a good carbon print is the type to aim at. Thus, if sulphide toning is intended, we must keep the fact in view from the very beginning of our photographic operations if good results are to be secured.

THE GENERAL TONING PROCESS

The most usual and most general process of toning consists of first bleaching the print, and then following with a solution of sodium sulphide. Many bleachers are available, but the best and most convenient for general use is a solution containing potassium ferricyanide and either potassium or ammonium bromide. The following is a good formula:

Ammonium bromide	100 gr.
Potassium ferricyanide	300 gr.
Water	20 oz.

The print is immersed in this, and when bleached is washed for a minute only. It is then covered with a solution of sulphide made as follows:

Stock solution—

Sodium sulphide (pure white crystals)	4 oz.
Water	20 oz.

Take 3 ounces of this stock solution and make up to 20 ounces (with water) for use.

A few seconds in the sulphide bath will give a full brown tone, and then the print is well washed and dried. The washing after fixing and before bleaching must be very thorough, and some workers claim that better tones are secured when the print has been hardened in chrome-alum, or when the chrome-alum acid fixing bath has been used.

It is advisable to harden in warm weather, but whether the hardening really affects the tone is somewhat doubtful.

VARIATIONS IN THE ABOVE METHOD

Many variations of the method as described have been suggested from time to time, but only two or three are really worth consideration. One of these is the use of a special "tabloid" preparation—the thio-stannate toning bath in place of the plain sodium sulphide—sold by Burroughs Wellcome & Co., which gives a good umber brown.

Other useful variations concern the bleaching process and the preliminary treatment. Soak the print in water, and then immerse for six minutes in a mixture of equal parts of 10 per cent. ammonium bichromate and 10 per cent. ammonium bromide. Rinse once or twice, and then bleach in

10 per cent. ammonium bi- chromate	5 oz.
10 per cent. ammonium bro- mide	5 oz.
20 per cent. potassium ferri- cyanide	10 oz.
Ammonia .880	2 dr.

Wash and tone in the usual sodium sulphide bath. The tone produced may be described as cold sepia, which is a very desirable tone in many cases.

A rich warm sepia is produced by adopting the same method, but using as a bleacher the following bath:

10 per cent. ammonium bi- chromate	10 oz.
10 per cent. ammonium bro- mide	10 oz.
Nitric acid (strong)	20 mm.

As before, we first soak in the bath of bichromate and bromide, then rinse and bleach, wash, and tone.

All these methods give quite distinctive shades of brown, and form a useful series of processes. Bright red tones may also be produced by following the ordinary sulphide

toning process with a gold-toning bath. The following is a recommended formula:

Water	4 oz.
Ammonium sulphocyanide	40 gr.
Gold chloride	4 gr.

The print must be well washed between sulphiding and gold toning, and it is as well to follow the gold bath with a fixing bath of hypo, finishing, of course, with another good wash.

RESTORATION OF BADLY TONED PRINTS

Failure may result if an unsuitable bromide print has been treated, or as the consequence of using a nearly exhausted sulphide bath, and in such cases the print can be restored by re-bleaching in the following solution:

Copper bromide	130 gr.
Sodium bromide	1/2 oz.
Water to	10 oz.

After washing, the image can be re-developed with an ordinary bromide paper developer, and the result generally will be a dark brown, though sometimes a black image may be secured. If the full original density is not reached, it is due to the fact that an impure or much exhausted sulphide solution containing hypo was used in the first toning process, and in this case the print is, of course, beyond restoration.

POTASSIUM SULPHIDE TONING

We now come to a direct toning process that is not very generally known, though we believe it to be largely used in commercial work. The print, after fixing and washing, is hardened in a chrome-alum bath, then washed again for five minutes and transferred to the following bath:

Potassium sulphide	1 dr.
Water	20 oz.
Ammonia .880	a few drops

The potassium sulphide should be dissolved in boiling water, and the bath should be used at a temperature of about 105 degrees F. Toning is very rapid, and the color is a very rich brown.

Hardening the film before toning is not always necessary, but it is generally advisable, and the simplest method of securing it is to use a chrome-alum acid fixing bath instead of a separate alum bath. It should be specially noted that the print must not be dried between fixing and toning, otherwise the toning process may hang fire and only take place at a very high temperature. As a rule, glossy or semi-glossy papers tone more rapidly than papers of "ordinary" or matt surface, which require a little longer time. If the print is to be glazed it should be passed through a chrome-alum bath before squeezing down, as the hot bath softens the film very considerably.

FAILURES

Failures in the matter of tone depend on conditions already noted, the most usual cause being the use of an unsuitable print. A very common trouble is the appearance of blue stains, which may result either from iron coming into contact with ferricyanide contained in the paper, or as the result of acid decomposing the ferricyanide. To prevent such stains, the ferricyanide should be as completely washed out as possible after toning, special care being taken with regard to the back of the print, which requires as much washing as the front. Also if the water is supplied through iron pipes, a tap filter should be used to keep back iron specks which will cause numerous blue spots. No acid bath should be applied to a toned print, and the mountant used should be free from acid, and also should not contain any common alum, which is often contaminated with iron as an impurity.—*The British Journal of Photography*.



A tramp called at a farm and the farmer offered him a job and three meals a day. The tramp asked what kind of work it would be. The farmer replied: "Digging potatoes."

The tramp thereupon stretched himself and yawned. "Don't you think," he suggested, "you had better get the man that planted them? He knows just where they are!"

Have Photo Albums for Visitors to Look At

FRANK H. WILLIAMS

Pictures always have a fascination for the majority of people.

So, too, do books.

Consequently it would be good business for the photographer to cash in on these two facts by combining pictures and books into photographic albums for the interest and entertainment of his visitors.

Let's see just what is meant by this and just how the use of photographic albums would help the photographer in getting more business.

In the first place let us look at the present methods used by many photographers in displaying samples of the pictures they have taken. For the most part the sample photos are displayed on the walls of the studio or under glass tops of counters or in regular show cases.

Such methods of displaying pictures are conventional and, frankly, are more or less antiquated. Almost since the dawn of modern photography, studios have been displaying their sample photos in just this same way and, too, some of the pictures thus displayed look as though they had been in just the same spot without being dusted for, lo, these many years.

Undoubtedly these methods of displaying sample photos were extremely helpful in the past and they are still decidedly helpful today. But that's no reason why other methods can't also be used with even better results.

A look around different studios reveals, too, the lack of any photographic albums. There are no books of pictures on view in the average studio.

Now, then, suppose that the photographer got busy and gathered into one album a fine assortment of wedding pictures he had taken. Suppose that in another album he placed an interesting display of baby pictures he had taken. Suppose, too, that he devoted another album to pictures of men and still another

album to pictures of women and still another album to pictures of wedding anniversaries, and so on.

Suppose, further, that he had these albums on the counters or tables in the reception room of his studio and suppose, too, that on the cover of each album he had a neat, rather large sign or bit of lettering telling just what class of pictures were to be found in the album.

Now the mere fact of having these books on view in his studio would be interesting to many of his visitors. The more curious of the visitors would wonder what was in the books. They would find a fascination in turning the pages of the books and getting fresh surprises on every page. The visitors, too, would be exceedingly interested in going through the books and seeing if any of their friends or relatives were represented.

All of which would interest the visitors much more than the process of looking at dusty pictures on walls or in cases.

Again, the fact of having the books to look at and of having to make an effort in turning the leaves of the albums, would make the books more interesting to the visitors than pictures on the walls could ever be. Everyone is, naturally, more interested in things he does himself than in things other people do. To turn the leaves of an album means that the visitor would himself be doing something. And this would, psychologically, make the albums more interesting to him than the wall pictures or pictures in the cases.

And, finally, the visitors would find the albums new and novel. They would feel that here was a really new note in studio reception rooms and this would increase their interest and have the very desirable effect of making them think more highly of the studio as an enterprising, up-to-the-minute establishment.

All of which would be of really tremendous help to the studio in getting more business.

Now, while all these things would be of benefit to the studio, the photographer could

easily cash in even more heavily than this on the use of albums in his reception room.

Suppose, for instance, that the photographer is trying to sell a more expensive dozen of pictures to a man than he is thinking of purchasing.

In such a case the photographer could call the customer's attention to the album of men's photos and could then thumb through the pages until he ran across a photo of the kind he wished to sell the customer. Then the photographer could say something like this to the customer:

"This is a photo of the president of the First National Bank of this city. You probably know him. This is the kind of a picture I want to do for you. It is the type of photo that is fitted to your standing in the community and it is the kind of a photo that is best suited to your strong face. Doesn't this man look fine in this picture? I'm sure that your photo would look equally as well if not better and I'm sure that this is the sort of a picture that would please you the most in the long run."

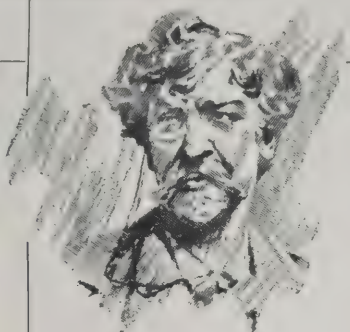
After showing the customer something concrete and specific in this way and after giving the customer this line of talk, it would be a comparatively easy proposition for the photographer to make the sort of a sale he wanted to make.

Again, suppose that a mother comes to the studio for the purpose of having a picture of her baby taken. Suppose that she has her mind set on a type of picture that the photographer knows would not be at all suitable.

In such a case the photographer could show her the album of baby pictures and could then diplomatically call her attention to the sort of a picture he wanted to take.

"Isn't that a cute baby?" the photographer could say. "And doesn't this photo make the baby look its very best? This is the sort of a photo I want to recommend for your baby. I know you'll find it the most satisfactory picture in the long run."

All of which would make it easy for the photographer to put across the sale he wanted to make.



Whistler

An expressive example

of the genuinely distinctive in photo papers is HALOID ATLAS. The surface is unique. Nothing quite like it for portraits of refinement and of culture. It is a paper that says "Quality" and commands a higher price.

HALOID ATLAS for better, more profitable portraits.

The HALOID Company, Rochester, N. Y.



NEW YORK OFFICE
225 Fifth Ave.

CHICAGO OFFICE
68 W. Washington St.

BOSTON OFFICE, 101 Tremont St. at Bromfield
San Francisco Agent A. H. MUHL, 143 Second Street
Los Angeles Agent A. H. MUHL, 643 S. Olive Street

Again, suppose that a fashionable wedding is to be held in the photographer's city and suppose that he wants to get the work of taking the pictures of the bride and the groom and any other pictures that may be taken.

In such a case think of what a help it would be to the photographer in landing the job to take to the home of the bride his album of wedding pictures and to show the bride the pictures in her own home. In this way the photographer could give concrete evidence of the fact that at taking wedding pictures he is particularly good. He could call the attention of the bride to some of the prominent couples whose pictures he had taken and he could present his plea for patronage under the best possible circumstances.

In addition to all these ways in which the photographer would benefit from the use of albums in which to display samples of his work, the use of albums would enable him to display more photos than he could attrac-

tively display on the walls of his reception room or in the cases in his reception room. And this, too, would be of help in building up business for him.

Make up some albums of the sort suggested. Classify each album in the manner suggested and then use these albums in going after more business.

You'll find that it will be a very real help to you in your business to do this.



Halation and Spread of Light

A well-known photographic club recently removed to new quarters, and having established a studio, with all the modern appointments, naturally expected to achieve success in some new lines of portraiture. The light was found admirable in many particulars and delight was openly expressed that one could take snapshots as readily as in the open. But it was found that much of the work, on account of the intensity of the illumination gave occasion to what is called



halation in the image. There was also indication of a lateral spreading of light. Bearing in mind that the major amount of trouble in photography in connection with this phenomenon of light was encountered on the introduction of the gelatine plate to photographic practice, we undertook to try whether the halo would make its appearance in a portrait made upon a collodion film. We found scarcely a trace of it, and so naturally concluded that it was a concomitant with the dry plate. There is some difference, however, between halo and lateral spreading of light which is worth noting.

With both, the image projected upon the sensitive film spreads across the actual boundaries, but the cause of each is different and consequently the remedy also different for each. There is a radical difference in the constitution of the dry and wet collodion films. The dry plate is translucent and colorless, not unlike opal glass, while the wet plate is of a yellow tint, therefore in a measure non-actinic.

The image formed on the dry plate is in the body of the film, the depth of impression depending on the degree of illumination. It is a sort of etching in gelatine. The image formed on the collodion plate is directly on the surface, there is no depth made by the reduced silver when the developer is applied. As a consequence of the character of the dry plate the light which strikes the film spreads in all directions, just as it would do if the plate were made of opal glass. In the collodion the light obeys the regular laws of refraction without secondary effect of dispersion. If it should, after reaching the surface of the film, suffer reflection, being of a yellow color and this, you know, is a color tardy of action upon sensitive silver, the reflection becomes inactive.

In the dry plate the spreading of actinic light causes the softening or blurring of the edges of the lines. This phenomenon is very difficult to overcome in manipulating dry plates, for which reason also it is difficult to make good copies with gelatine plate where the subject is line work.

Halation, the other uncanny attendant upon dry plates, is caused by reflection from the glass support. It may be overcome best by staining the film with some color which absorbs the reflected actinic light. The plate is first coated with the stained gelatine, and on this the sensitive film is superimposed. The light coming back from the glass as a mirror, must first pass through this protective coating where it is absorbed, and thus cannot affect the sensitive film. Such plates in the market are called double coated; or the back of the plate may also be coated with an absorbent film.

The lateral spread we said interferes with the integrity in the reproduction of line work. The best method for securing good copies of line subjects is to employ an orthochromatic plate of the slow variety, and to bring out the image quickly with use of a stronger developer. Prolonged development gives opportunity for registration of the diffraction of the light. If the image is not sufficiently intense it may subsequently be intensified. This is better than endeavoring to secure intensity by development. Halation, which more or less follows the use of single coated plates, may be minimized also in this way. You bring out the superficial image before the developer gets opportunity to attack the action of the light below.

✽

Get the notion that you are being wronged, or that everything is against you, and you cut your earning power right in two.

Our Legal Department

Liability when Employees are Injured on the Outside

A prominent Chicago trade paper submits the following question:

Here is a subject, the discussion of which ought to prove of great interest to many readers of your articles:

Thousands of manufacturers, wholesalers and retailers now have salesmen traveling the country in motor cars soliciting business.

In the event that such a salesman should be injured or killed in an accident, the car, for example, skidding on a wet road surface and turning over, would the employer be liable to the salesman or his heirs for damages either under common law, or under employers' liability in States having such acts?

Let me first consider the question from the standpoint of the workmen's compensation law. Most States now have such laws, and while the provisions differ, the purpose is the same in all, viz.: to grant compensation to an employee (or his dependents) in cases where the injury is sustained either in the course of the employer's business or from some cause arising out of the employment. Usually under these laws it makes no difference where the injury is sustained, provided it arises out of the employment or in the course of it. For instance, a merchant in Ohio supplies a salesman with an automobile and sends him into Illinois to get business. The steering apparatus breaks and the salesman is thrown out and killed. In such a case the employer would be liable under the workmen's compensation act of his State, if there is one; and subject to the interstate commerce question, which I will discuss later.

It makes no difference even if the State in which the accident occurs has no workmen's

HIGGINS'



PHOTO MOUNTER PASTE

Pure and Powerful

ECONOMY is the reward to users of Higgins' Photo Mounter Paste. Its use increases the capacity of the operator for high quality mounting.

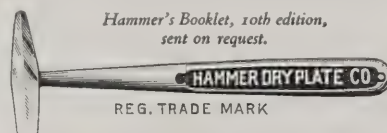
This is because it spreads easily and dries quickly.

Higgins' Photo Mounter is chemically pure. It will not wrinkle nor discolor fine photographs. Imitation by many so-called "white pastes" is a flattering testimonial to the superiority of this adhesive. Insist upon obtaining the original.

CHAS. M. HIGGINS & CO.
 271 Ninth Street, Brooklyn, N. Y.
 CHICAGO LONDON

HAMMER PLATES

coated on clear, transparent glass and rich in silver of the finest grade, hold the record of efficiency the world over.



*Hammer's Booklet, 10th edition,
sent on request.*

HAMMER DRY PLATE COMPANY
 Ohio Avenue and Miami Street
 ST. LOUIS, MO.

New York Depot, 159 W. 22d Street, New York City

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN

INKS for BROMOILS

Made in BLACK, BROWN and BLUE

Endorsed by famous Bromoil Makers in America

2-oz. cans, black, \$1.00; brown or blue, \$1.25—post free

CROWE PRINTING INK CO., 724 N. Third St., Phila.

compensation act. If the employer's State has one, he is liable.

Since the above is the law as to injuries received in another State, it follows that it is also true as to injuries received in the same State, but not on the employer's premises. It doesn't have to be on the employer's premises. The test is not that at all. It is whether the injuries arose out of the employment or in the course of it, and if either of these conditions is present the injury could just as well occur in California and bind a Pennsylvania employer.

The interstate commerce question arises in some of these cases. For instance, State workmen's compensations acts have no jurisdiction over interstate commerce. Therefore, if an employee is injured while engaged in interstate commerce, he can't claim under a State act, but must claim under the much less satisfactory Federal Act of 1908.

The interstate commerce question usually arises in the cases of railroad employees. For instance, a road man hit by a train passing from Ohio to Indiana could not claim compensation under either the Ohio or the Indiana law, but would have to claim under the Federal act. I can conceive of ordinary business cases, however, in which the question might also arise. For instance, a salesman operates across a State border. Let us say he is employed by a Philadelphia employer, lives in Philadelphia, but solicits orders in Camden. He uses an automobile which he runs across to Camden every morning, returning at night with his orders, which are filled and shipped from Philadelphia. That is interstate commerce, and this salesman is engaged in it. There would be grave doubt whether he could claim under the Pennsylvania act. If, however, he were

not engaged in interstate commerce, his claim for injury received in Camden would be just as valid as if he were hurt on his employer's elevator.

I might say something else right on this point. A sizable percentage of the traveling men who go about as the above letter describes are really not employees at all. They are in business for themselves and they can't claim compensation from anybody. I remember a case in which a salesman went out to solicit orders in an automobile. He was badly injured and claimed compensation, but the court decided that he wasn't an employee. It seemed that his arrangement with his so-called "employer" was that he should sell that "employer's" goods exclusively, getting his own trade and filling his own orders, obtaining the goods with which to fill them from the so-called "employer" at a flat price. To be sure, the "employer" paid for part of the operation of the automobile, but the court ruled that this alone did not make him an employer. It might have made him a partner.

In other cases injured persons who claimed as employees were found to be actually partners, and their claims were rejected.

Everything said above applies only to claims made under workmen's compensation acts. If there is no such act in the employer's State, then the case rests on common law principles of negligence, which are totally different. Under workmen's compensation acts the employee can claim even if the employer weren't guilty of negligence, and even if he, the employee, were himself negligent and brought his accident on himself. But under common law or statutory principles of negligence, the employee can't recover from the employer

unless his injuries were caused in some way by the employer's negligence, and (usually) not even then if he, the employee, has himself been guilty of negligence which contributed to the injury. If these principles apply, the employer would not be liable in the average case for injuries sustained by an employee while soliciting orders outside or something like that. There are, of course, cases in which he would be liable. For instance, if he sent the employee out in a car which he, the employer, knew had a defective steering gear and this broke and the employee was injured, the employer would be liable on account of negligence.

(Copyright by Elton J. Buckley)



Brown-Purple Tones on Bromides

The process consists in chlorinizing a finished bromide print, and when the image is completely bleached out again exposing it to light beneath a suitable chlorine absorbent.

Take 5 grains of cupric oxide (black oxide of copper) and put it in half an ounce of pure hydrochloric acid, carefully boil down over a spirit lamp (using an evaporating dish of porcelain) until reduced to about a dram. Then dilute with 5 ounces of water.

Now prepare 200 grains of ferrous sulphate and 200 grains of citric acid in 2 ounces of water.

Place in weak daylight the finished bromide (fixed and well washed) in the first solution and allow the image to completely disappear, which requires about five minutes or less. Pour off the chlorinizer and bottle it for future use. Wash the print well under the tap for 10 minutes.

Drain the water from the print as completely as possible and pour over it the iron and citric acid solution (No. 2), and let it remain therein for 15 or 20 minutes. This solution may also be preserved, well corked.

Expose the drained-off print, without washing, to light and the image will gradually appear again, but of a brick-red color.

When the image is fully out, wash well for half an hour or more and give a final soak in weak acid water: citric acid, 30 grains; water, 20 ounces; then fixed in hypo, or the print may be first toned, then fixed. In the first case you have a rich chocolate brown tone. If toned with gold you get brown, sepia, purple and black, according to time of immersion in the gold bath.

Toning bath:

Chloride of gold.....	1 gr.
Borax	20 gr.
Water	16 oz.

Finally give a good washing.



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK

WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES

Write for price list No. 8.

*Consult Blue List No. 2 on Specialty Work for your
Amateur Trade.*

BLUM'S PHOTO ART SHOP, Inc.

1021 North Wells Street

CHICAGO

Photographic Facts and Formulas

By E. J. WALL

F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE **\$4⁰⁰** PER COPY

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.

Practical Photographic Books

SOLD BY

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. The simplest and most practical course of instruction in Retouching, Finishing and Coloring Methods, 90 pages, with 16 plates; 6 x 9 in. Price, \$2.50.

British Journal Photographic Almanac—Paper covers—1911, 1914, 50 cents each; 1924, 75 cents each; 1925, \$1.00 each. Cloth bound—1909, 1915, 1916, 75 cents each. Postage, 10 cents per copy additional.

Burnet's Essays on Art—The standard work for beginners and advanced workers the world over. Adapted by every prominent art school and teacher. Three subjects treated in one volume: The Education of the Eye, Practical Hints on Composition, Light and Shade. 160 pages; 135 illustrations, handsomely printed on fine wood-cut paper; bound in art canvas. Price, \$2.00. Postage, 15 cents.

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. An exceedingly stimulating and practical book which points out useful and potentially valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. His work is based on the "subtractive" method, which he considers will ultimately prove to be the most useful and technically perfect one. 136 pages, illustrated. Price, cloth, \$2.50.

Cash From Your Camera, edited by Frank R. Fraprie, S.M., F.R.P.S. The only book on marketing photographs now in print. Full instructions on preparing prints for market, with much information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms listed elsewhere as buyers of photographs who are no longer in the market. This is a great postage and time saver. Everyone who desires to make a little money from his photography should have this book. Bound in paper. Price, \$1.00.

Cinema Handbook, by Austin C. Lescarbourea, managing editor "Scientific American." This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen. Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. It is a handbook in the real sense of the word. Flexible cover, 507 pages, gilt edged, profusely illustrated. Price, \$3.00, postpaid.

The Commercial Photographer, by L. G. Rose. A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation. The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required. 148 pages, 85 illustrations. Price, in cloth, \$4.00 per copy, postage 15 cents extra.

Camera Lenses—Including lenses used in enlarging lanterns, etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 Illustrations and Diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. Price, stiff board cover, \$1.25.

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and materials and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. Price, \$5.00.

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. Cloth, \$3.50, postage 15 cents extra.

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. Price, \$3.50, postage, 15 cents.

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. This is a book the photographer has long desired. 135 illustrations, 10 tables and 266 pages. Price, cloth, \$3.00, postpaid.

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. This book of 96 pages fills a need in photography, as it is an up-to-date compilation. It should be in the hands of every worker in photography. Paper Cover, 50 Cents. Cloth, \$1.00, postpaid.

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. Price, \$6.00.

Motion Picture Photography for the Amateur, by Herbert McKay. Mr. McKay is a widely known authority on the mechanics of motion picture photography. The book contains 225 pages generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author has purposely avoided going into complex detail and has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. Price, cloth bound, \$2.50.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Death of Gotthelf F. Pach

Gotthelf F. Pach died at his home, West 95th Street, New York City, April 19. He had retired from his firm—Pach Brothers, 5th Avenue—six years ago, being an invalid and suffering from paralysis. He passed away during sleep. At his bedside was his son, Alfred, now the head of the firm. In 1867 Gotthelf, in association with his brother, started as itinerant photographer with headquarters at Long Branch. Their specialty was family work, at which they were very successful, on account of the individuality they put in their work and which has been a feature of all their work up to the present.

General Grant, happening to be one of their patrons, was so pleased with the result that he took an interest in the young photographers and advised them to settle down to a permanent place. This, of course, met with the approval of the boys, but they signified that they lacked the necessary capital. General Grant intimated he would do something to further their interest and the encouragement of such a backing together with financial aid of Grant and also of the great philanthropist, George W. Childs, of Philadelphia, they started in business on 5th Avenue, New York.

Here, for fifty-eight years, Pach Brothers have continued and advanced to a position in the profession, having the distinguished honor conferred upon them of being the first in the profession to photograph every president in the White House at every inauguration. They were also official photographers to Roosevelt and possess over fifty different negatives of him. They were the only photographers who took J. Pierpont Morgan with his consent. The firm of Pach Brothers has always held a high position in the profession and has had among its clientele the most distinguished people of New York and surroundings.

✽

Death of Henry Vroom

Henry Vroom, veteran salesman of photographic material and well-known up to his retirement about ten years ago, died April 13th at Boston, Mass.

Mr. Vroom was born at New Brunswick, N. J., June 5, 1858. Graduated from Rutgers College, class of '79.

Having a keen interest in photography from youth, he naturally drifted into the professional ranks, starting a gallery in his home town in 1888. Later he became associated with the firm of Anthony and Scovill in New York City.

In 1898, he joined the forces of the Defender Photo Supply Company, Inc., and was successively salesman and branch manager at Chicago, New York, St. Louis and Philadelphia, a service of over seventeen years.

Has been in retirement since 1915 except for a short period with Defender at Boston. Mr. Vroom's life-long hobby was handicraft. He prided himself on being able to build practically

WRITE

for lists of Platinotype, Palladiotype and Satista Papers, and for Enlargements and Contact Prints on Bromide and Chloride Papers, Finishing, etc.

WILLIS & CLEMENTS, Inc.
604 ARCH STREET
PHILADELPHIA, PA.

EMIL PINKAU & Co.

AKTIENGESellschaft

LEIPZIG (Germany)

Leading and oldest established factory
for Picture Post Cards supplies

VIEW POST CARDS

in Collotype, Colored Collotype, Photogravure, Photochrome, Photocolor, Bromide, and all other styles.



GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.
317 C East 34th Street - - New York City

THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.		No.		No.	
20	Trimming, Mounting & Framing	68	Decorative Photography	127	Amateur Portraiture
21	Albumen & Plain Paper Printing	69	Printing-out Papers	131	Simplified Photography
23	Photographic Manipulation	70	Advanced Pinhole Photography	132	Getting Results with Your Hand Camera
27	Pinhole (lensless) Photography	72	Photography for Profit	133	Finishing Portrait Enlargements
28	Seashore Photography	73	Panoramic Photography	138	Travel and the Camera
29	Flashlight Photography	76	The Hand-Camera & Its Use	139	Modern Methods of Development
30	Photographing Interiors	78	Printing Papers Compared	142	Profitable Processes, 40c
31	Photographing at Night	80	1st Book of Outdoor Photography	143	Remedies for Defective Negatives
32	Defects in Negatives	81	Ozobrome, Sepia & Blue Prints	144	Enlarging on Development and Bromide Papers
34	More About Development	88	Defective Negatives & Remedies	145	Failures—and Why; in Negative Making
35	Enlarging Negatives	89	Photography with Films	146	Success with the Pocket Camera
36	Lens Facts and Helps	91	Photographing Outdoor Sports	152	Photographing the Children
37	Film Photography	92	Practical Orthochromatics	153	Optical Notions for Photographers
39	Photographing Animals	93	Development (Gaslight) Papers	154	Photographic Printing Papers
40	Platinotype Modifications	94	Photographic Post Cards	159	Success with the Hand Camera
42	Genre Photography	96	Leaves from an Amateur's Notebook	160	Landscape Photography
43	Orthochromatic Photography	97	Photography with Small Cameras	161	Sports and the Camera
46	Development Printing Papers	98	Stereoscopic Photography	162	Hand Camera Tips and Pointers
47	Kallitype Process	102	Trimming, Mounting & Framing	163	Making Money with the Camera
48	Commercial Photography	103	Toning Bromide & Gaslight Prints	164	Enlarged Negatives and Transparencies
50	Studio Construction	109	Drapery and Accessories	165	Unconventional Portraiture
52	Aerial Photography	111	Photography as a Business	167	Modern Photographic Developers
54	Outdoor Exposures	115	Platinum Printing, 40c	168	How to Develop the Negative
55	Architectural Photography	119	The Optical Lantern	169	Photographic Words & Phrases
56	The Hurter and Driffield System	120	Marketing Photographs for Publication		
58	Outdoor Portraiture	123	Enlarging on Gaslight Papers		
61	Control in Pictorial Photography	125	Pocket Camera Photography		
62	Vacation Photography				
63	Photography in Advertising				
67	Orthochromatic Photography				

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

The Portrait Studio

FOURTH EDITION

A small book (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

*Send for your copy today
Only 75 Cents, Postpaid*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book, published in 1922, of 310 pages, profusely illustrated and descriptive of color photography.

OUR PRICE **\$2.00** POSTPAID

PUBLISHER'S PRICE, \$3.00

Our stock is limited, so if you want a copy of this fourth edition, send your order at once.

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

anything that could be made of wood or metal. His late residence, on an island off the coast of Wiscasset, Maine, was built entirely by his own hands and was a remarkable example of his skill.

Mr. Vroom's acquaintance among photographers, manufacturers and dealers was country wide. Many will remember him for his commanding stature, well over six feet, his booming laugh and his genial, cheerful disposition.

✽

Buying a Store Without Cash

"There have been mighty few men who have purchased a grocery store and have not invested some of their own money, or borrowed money, in it," says the *Canadian Grocer*, "but here is an interesting exception.

"A grocer in an Eastern Ontario city about three years ago purchased the stock and rented the store of another grocer in the same city. He took possession of it immediately, and it was agreed that while stock taking was in progress and until the ins and outs of the business were positively known, no money should be paid over to the vendor. Stock taking proceeded for six weeks, the work being done by a man whom vendor and buyer both agreed upon.

"When the first payment became due at the end of the six weeks the new dealer found that the profits from the sales during that time had been sufficient to cover it. Since then he has always made enough out of the business to meet every payment.

"This is a case where a business was bought and paid for and even the rent of the store met, in which the dealer did not invest a cent of his own money. In other words, no money was used to make even the first payments, other than what the business actually earned. He made the business pay for itself entirely."

✽

Photographs 30-Mile Area

The Aerial Equipment Section of the U. S. Army Air Service has developed a camera which will photograph an area of thirty square miles from an altitude of 10,000 feet, it is reported.

The new machine in reality is four cameras in one box, two of them focused on the earth in a vertical position and flanked by the other two, which are set at an angle of forty-five degrees, it is explained. Two rolls of film, six inches wide and 400 feet long, are fed into the cameras. Each roll is moved its proper distance by the turning of a crank. A still newer camera, now being developed, will have five lenses. The value of the new camera lies in the advantage the great space covered at one simultaneous exposure of all its units gives. It also lessens the time that would be required in making a number of exposures to cover the same area. Nothing on the ground can be concealed from the "eyes" of the new camera without great labor, it is said. A telephone wire trailing along the ground can be detected, even from 10,000 feet in the air.

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.

(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City

Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.

New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

BURNET'S ESSAYS ON ART

By JOHN BURNET, F.R.S.

The standard work for beginners and advanced workers the world over.

Adapted by every prominent art school and teacher.

Three subjects treated in one volume:

The Education of the Eye
Practical Hints on Composition
Light and Shade

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

AS WE HEARD IT

Virgil Ware has recently opened a studio in Somerset, Ky.

Wm. Eberspacher, of Holdredge, Nebr., has sold his studio to Mr. Nelson, of Hastings.

Carl E. Davis has sold his studio in Arnold, Nebr., to James C. Johnson, of Broken Bow.

J. H. Schultz, of Chehalis, Wash., has bought the studio of Mrs. Mabel Newsted Miller, at Montesano, Wash.

Waldo Seat, owner and proprietor of Seat's Studio, Lebanon, Tenn., has purchased the studio of E. C. Francisco, on South Maple Street, and, for the time being, will run both studios. Mr. Francisco has moved to Nashville.

At his new studio in the McKenzie building, Indiana Harbor, Ind., Edward J. Peters received the members of the East Chicago Woman's Club Saturday afternoon, April 4, from 2.30 to 5.30. The ladies were invited to tea and an inspection of the new studio.

For the fourth time within a year the Kempes photograph studio, West Main Street, Uniontown, Pa., was entered and a complete set of photographic equipment taken on April 17. The robber took the equipment valued at \$2,000 and \$100 in cash from the safe, which had been left unlocked. Approximately \$10,000 worth of apparatus has been taken in the four robberies.

E. U. Springer, of Portland, has moved to Mount Vernon, Wash., and will open a commercial photograph studio in the Munch house, at Main and Montgomery. Home portrait work and the "Kiddegraphs" will be specialties. "Kiddegraphs" have become widely popular recently. They are a series of pictures taken of children, without posing them, thus preserving their natural characteristics for later years.

✽

The East Bay Commercial Photographers' Club was host on April 13th, to the Photographers' Association of Northern California at a banquet and dance in Oakland, Calif. Ford E. Samuels, president of the East Bay organization, presided.

✽

J. H. Brakehill is president of the Knoxville Photographic Club, organized at the Civic Building, on March 25th. Other officers are: Dr. J. W. Scott, Morristown, Tenn., first vice-president; Mrs. Stanfield, Cleveland, Tenn., second vice-president, and Robin Thompson, of Knoxville, secretary-treasurer.

✽

Albert came in from school with a swollen eye and cut cheek, and explained that he had been fighting Tommy Smith.

"You really shouldn't be fighting with that Smith boy," said his mother, impatiently.

"I know that, mother," he said, sadly. "I found it out a minute after I first hit him."

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 926

Wednesday, May 6, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	547
Faded Gelatine Prints	548
Association News	550
The "Cameracraftsman" Spring Meeting	552
Manipulating P. O. P.	555
"Attitude of the Portraitist to his Clientele"	556
(Pirie MacDonald)	
More Business through Advertising (Sophie Wenzel Ellis)	560
Mothers' Day Exhibit at the Clement Studio	561
Will You Take a Dare? (Frank Farrington)	566
Photography "Broadcast"	567
Convention of the Missouri Valley Photographers' Association	568
As We Heard It	569

Editorial Notes

We have presented in these columns, from time to time, the subject of advertising, from the points of view of many practical photographers, but the topic is by no means exhausted. So much depends on local conditions that volumes could be written about it. Advertising that pulls custom must be considered in relation to latitude and longitude as well as population and the temperament of the people.

Doubtless the reader could suggest out of his experience many more elements affecting the business.

At this time we are not expecting to offer a recipe for creating a queue a square and a half long of patrons, each intent upon sitting for a "likeness"—we simply want to make

a few commonplace observations we believe to be helpful—perhaps everywhere.

Consider dropping the high and mighty pose of professionalism, and, for the fattening of your bank account, while maintaining a high standard of excellence, get both feet firmly on the ground on a level with the "peepul." You don't belong, at least the people do not place you, with doctors and lawyers and preachers and such like professionals.

Be satisfied to be classed with millionaire captains of industry like the department store princes, for example, who are not above pinning a conspicuous ticket on a striped shirt in the show window, so that even he who runs may read that that attractive article may be had for the sum of \$2.75. Just put yourself in the place of John Doe who is ambling to his desk, interested by request in having photographs of his wife and children taken. He will certainly leave a rubbing of his nose on your show case if you have there a number of your representative portraits *with prices clearly indicated*, for J. D. is thrifty and pays strict attention to the price tags when calling in at Wan Jonamakers. Why can't you do as much for him?

If you could arrange it so he can slip a

price card out of your case, so much the better, for then he can go his way rejoicing in having done his full duty by his family—you may reasonably count on Mrs. J. D. to do the rest.

By all means make your representations clear, both in the case and upon the card. J. D. is not going up stairs to ask sizes and prices.

Let him off easily and you will be all the more likely to meet Mrs. J. D. Don't skimp your card. Perhaps you are inclined to feel that professionally you are rather above a show card appeal and are disposed to think you have done enough in handing J. D. a dignified little piece of pasteboard. If so, you should remind yourself of the reduced gentlewoman who cried watercress and hoped that nobody would hear her.

✽

There is a shortage of bromine.

Bromides of silver and potassium are essentials in photography.

The supply, from the principal sources, is not equal to the demand.

We get it now from salt deposits in Saxony and from brines in Michigan, Ohio, Pennsylvania, West Virginia and Chile.

But there is bromine in sea water—a rather weak solution, to be sure, but there it is, and now thought worth while going after.

It seems at first thought rather discouraging as a business proposition, this matter of extracting an element existing in such ultra-homeopathic dilution in the billows, but, as a fact, the chemists have got down to brass tacks in analyses, and their conclusions are that there is a pint of bromine in 1700 gallons of sea water—a pound in seven tons of wave!

On the strength of the report of the chemists, a group of New York oil magnates have had a floating factory fitted out—a ship named *ETHYL* which sails this week from a port in Delaware Bay for a long cruise. A recovery plant on board is expected to collect a ton of bromine a day from treating 7000 gallons of sea water per minute.

Accepting all this for the time being at face value, we must admit that the wind and wave would dispose of fumes and sewage problems awkward on shore, and then, too, it is a fact that there is no lack of raw material.

Up to this time the briny deep has been used to sail ships on; as a playground for whales and cod; a drawing card for Atlantic City, Bar Harbor and way stations. The Twentieth Century is wide open now and we must be prepared for anything.

We did not jar Uncle Peleg a mite when he called in the other day and heard the bromine story. Peleg was in Detroit last winter, and that explains a good deal. After carefully lighting one of our blackest Porto Rico cheroots, he handed down this opinion:

"Don't turn down anything you hear nowadays just because it's new.

"There's Henry Ford and the Mussel Shoals nitrate plant; if Henry can take manure out of the sky to make cotton grow, I guess the chemists can filter out what drugs you want from sea water."

✽

Faded Gelatine Prints

We have, of late, had quite a number of prints made on gelatine chloride of silver which presented a very sorry appearance. Patches of the original tone were evident here and there, but the greater part of the print was pervaded by a sickly yellowish hue. The query was invariably made as to the cause of the deterioration during their short existence. Fortunately, the majority of the inquirants instructed us as to the particulars of their methods of producing the prints, but they all persisted that they had used the greatest care in following out instructions accompanying the paper.

We started to determine what might be the cause of the sere and yellow look. Some of the samples we dismissed at once without further consideration, inasmuch as they were upon poor, cheap brands of paper, and we did not care to have this confront us at

the outset, as we might be liable to shove the blame too much upon the circumstance.

We selected for examination, therefore, the prints made upon the reputable gelatine papers only, having abundant evidence that there were charming examples made thereon which had resisted the siege of five or six years at least.

We did not want to blame the paper, like most who fail to get good results are too prone to do—themselves seldom, if ever.

First we examined the character of the card mount, as we have had experience of deleterious effects from use of bad stock (hypo in the film of the paper used as an antichlor), but we dropped investigation when we read on the back the maker's name, years of reputation for perfect manufactured card was evidence enough that the bad results could not be traced to the card mount.

Two possibly influencing factors eliminated, what next? We noticed first that in those areas where the color was still vigorous the toning had been properly effected—that is, sufficient gold had there been deposited to preserve the pristine beauty of the tone, and, naturally, the parts in nasty yellow were sparse in the gold, and the susceptible silver had yielded to alliance with sulphur or something else which did not make an esthetic union.

Furthermore, a print soaked in water gave sufficient acidity to the water to show an acid reaction. There was, however, not sufficient evidence to tell whether the acidity was due to a free acid or to some acid salt, but there was acidity, and it had no business in the film. It was a very demoralizing associate and put the picture off color.

Now we think we have data enough to venture upon a reason for the rapid deterioration, especially as one of the correspondents, whose results were the worst, kindly gave us full particulars as to his mode of manipulation. He informed us he was very careful that the prints toned rapidly, and that they were duly fixed in an acid hypo bath and washed thoroughly for six hours.

It is accorded that a well-toned print has a longer life than a superficially toned one. The more abundant the deposit of gold on the silver the surer the print is of permanency. Now, any method of rapid toning prevents sufficiency of gold deposit. The gold is only superficially put on the silver, like mean plating on silver spoons. Our correspondent told us how nice and quick his pictures toned, but is not wholly to blame for his too rapid gait.

If you will read the directions accompanying a packet of P. O. P. you will notice how mean the formula for toning is in gold. The manufacturers imagine this economy in gold will recommend their paper on the score of cheapness. But meanness in anything is poor economy. Use a reasonably rich gold bath for all toning, and let the toning go slowly.

Now as regards the influence of the acid in liberating obnoxious elements which seek out to corrupt the integrity of the print. Our friend told us he used an acid fixing bath, doubtless, too, on recommendation of some one who had a fixing salt for sale. Fixing salts are good in their way, but their way is not for P. O. P.

The action of an acid on a sub-chloride of silver would be to convert it into a chloride and silver. In case of an organic sub-salt, as we have in P. O. P., the action of an acid would be of a reducing instead of an oxidizing nature. The action of an alkali would be to form a sub-oxide. Hence the necessity that the fixing bath for P. O. P. should be alkaline and not acid.

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

Our Second Vice-President seems bent on having an exceptional Picture Exhibit at the Cleveland Convention. Here is another message from him:

"Dear Friends:

"The Eyes of the World will be focused on Cleveland, Ohio, the last week of July expecting to see the best representative Picture Exhibit ever put on display at a National Convention and they must not be disappointed. Each year, we see the work of the coming photographers sprinkled among the sturdy old timers; they come in with fear and trembling but as they find their work placed side by side with the leading lights of the profession and they are given a hearty welcome, they soon feel at home and take their place in line and become better photographers. We expect a good sprinkling of work of the old and young National boosters displayed together at Cleveland in July.

"Yours to break all records.

(Sig.) "JOHN R. SNOW."

Arrangements have been completed for the safe storing of pictures sent to the Auditorium at Cleveland. We will give shipping address a little later, nearer Convention time.

~

P. A. of A. Summer School

We doubt if anyone is better acquainted with the ins and outs of the P. A. of A.'s School of Photography than George W. Harris; hence the following letter from him

as a founder, a Trustee and an employer who has sent employees there, is well worth reading:

"When Felix Schanz first told me about his idea of a Photographic School, I was not very much impressed, but the more I thought about it the better I liked it. When I took his idea to a few photographic friends, we soon had a plan in working order and in a short time we had the money raised to purchase half of the building at Winona Lake, Indiana. We must not forget that the Indiana photographers had presented the other half.

"Now that was only the beginning, for it had to be equipped, but that was an easy matter, as the manufacturers saw to it that that was done and in a fine way.

"Then the next step was the Director. It did not take much discussion to settle on the only man who is really equipped to direct the work in the most thorough manner and that man, Will H. Towles, is still the Director of our splendid Photographic School.

"The next step we thought would be a problem. How to get the students? That part of the plan looked like a real job, but when we were ready for them, they were there and the most surprising thing to all of us was that the majority were studio owners, some of the students being real business getters. Do you know, we have had four photographers who to my knowledge do anywhere from

twenty to thirty thousand dollars worth of business per year?

"This is an advanced School of Photography and is not for beginners. We will not take men and women who do not understand photography in most of its branches. It is a School to develop new ideas to photographers who are interested enough to seek them.

"If I were operating in my own studio today, I would attend this School each year, not only to keep up with the new ideas, but to get that understanding of the product that we handle for delivery to our customers. In my establishment we found it the best paying plan to send our home portrait artist, our head printer, our dark-room man and one of our operators.

"We sent the head printer the first year and each succeeding year, three years in all and his improvement in his work is such that he may go as often as he will give the time, for our organization pays his expenses. The others have only attended once, last year, and I hope to see them attend this year.

"Students have come from nearly every State in the Union, some very skeptical concerning the good expected, but I have found nothing but praise from all for not only the inspiration received and new ideas found but for the greatest lesson of all—they have gotten the fundamentals of photography drilled into them and they will never forget them.

"Let me add in conclusion that any man who is head of a photographic business, actually doing some of the work, should not miss this opportunity of spending the month of August at the 1925 session of the School of Photography of the Photographers' Association of America.

"If there is any doubt in your mind concerning the value of the course to you, get in touch with one of the former students and hear from him first hand.

Write today to the General Secretary,
S. R. Campbell, Jr., 722 Bond Building,
Washington, D. C.

(Sig.) "G. W. HARRIS,
"Washington, D. C."

✱

Commercial Course, July 6-25

HERE IT IS. Some real information regarding plans for the Commercial Course of the P. A. of A. Summer School as outlined by Mr. C. W. Howson, Instructor.

The School will represent a model commercial studio, turning out actual work in all lines, step by step, from getting the business to delivering the finished work. Such specialties as buildings, exteriors, interiors, automobiles, display windows, machinery, legal work, landscape, etc., with inside work on china, glassware, candy, dry-goods, jewelry, furniture, paintings, hardware and many more will be given particular attention with a few side lights on color separation.

Mr. Howson states that he is a college man educated in electrical and chemical engineering with experience as Chief Instructor; is a panchromatic specialist; while over-seas, won first prize in every display; got out the first Commercial Studio Light published in July, 1920; has been a judge at National Convention, and at present owns the largest commercial studio in the northwest. He plans to give illustrated entertainment talks on the World War as seen through a camera.

Doesn't that look inviting? We think so, and the best of it is, the tuition is only \$50.00, which covers the entire expense at the School. Better send the \$10.00 registration fee to the General Secretary right away. The balance can be paid at the School.

 <p>Our Photo Finishes Display Cards will make you a ready customer Try us</p>	<p>SOMETHING NEW! A monthly service of Photo Finishes Display Cards to give to your retail stations. Two cards to a set, done in oil colors, each month. New prices in effect Jan. 1, 1925. Circulars and prices on request. Manufactured exclusively by S. L. HENDRICK 123-125 S. JEFFERSON ST. CHICAGO, ILL.</p>	 <p>Have your films developed Best results are obtained</p>
---	--	---

The "Cameracraftsman" Spring Meeting

We have been favored by the presentation of the Program of the Spring meeting of the "Cameracraftsman" held in St. Louis, March 30-31, at the O. C. Conkling Studios.

This program announces the proceedings of the assembly and it is embellished throughout with the portraits of those who made the affair the unqualified success it was. The program is a novelty in programs. It is a pattern of neatness, refinement and beauty, and reflects the taste and judgment of the projectors of it. It is something which will be treasured for its unique setting and will serve as a model for photographers to follow in advertisement schemes.

We are pleased to be able, by the kindness of Mr. O. C. Conkling, to show our readers photographs of the studio where the meeting was held. These pictures reflect the same features which characterize the get-up of the program. The entourage of the studio is simple but most effective. No over-elaboration. The *ensemble* attracts the eye at a glance, showing tact and judgment in the way the accessories are disposed of. In other words, one may photographically say, the composition is fine, the lay-out of the plan has kept on view the importance of presenting a good balance of the various components which constitute the picture presented to the eye of the visitor on entering.

The view at once carries the conviction with it that the projector of the "lay-out" is a man of artistic perception and has studied how to gratify the vision, and this feeling carries with it assurance that good work is the outcome from the workers in that studio.

The best kind of evidence possible that the photographer is an artist, is that he must have around him things that are artistic.

We are reproducing three views of the studio from different angles, each of which gives a new impression for contemplation.

Following is some information on the Cameracraftsman Spring Meeting, March 30th to 31st, at the O. C. Conkling Studios, Saint Louis, Missouri.

On Sunday morning, March 29th, a Committee composed of Mr. and Mrs. O. C. Conkling, Mr. Sam Bowring, Mr. Willie Hammer, Mr. A. A. Milentz and Mr. Don Pyke, met the following Cameracraftsmen and their wives at the Union Station for their Annual Meeting:

Mr. Thorwald Lee	Minneapolis, Minn.
Mr. Charles L. Pyke	Peoria, Ill.
Mr. Guy N. Reid	Forth Worth, Texas
Mr. John R. Snow	Mankato, Minn.
Mr. Clarence Stearns	Rochester, Minn.
Mr. Alva Townsend	Lincoln, Neb.
Mr. J. R. Zweifel	Duluth, Minn.



CORNER OF SALESROOM SHOWING EXHIBIT ROOM IN THE CONKLING STUDIOS



Frank A. Free in an impromptu costume,
in lieu of a genuine model

Mr. and Mrs. Herman Anschutz Keokuk, Ia.
Mr. and Mrs. H. O. Baldwin Fort Dodge, Ia.
Mr. and Mrs. Frank A. Free Davenport, Ia.
Mr. and Mrs. Chas. F. Townsend Des Moines, Ia.
Mr. and Mrs. H. E. Voiland Sioux City, Ia.

and Mr. F. A. Loomis, Emporia, Kansas, as guest of the Club. With the exception of Mr. Henry Moore, Kansas City, Mo., the full membership was present.

A special breakfast was served at the Coronado Hotel, after which the guests were given a sight seeing tour of the residential and park districts of the city, visiting the Zoological Park, especially the World-famous Barless Bear Habitats and the \$200,000 Monkey House. At 2 P. M. the party was driven to the Bevo Mill on Gravois Avenue (the road on which was once the home of General U. S. Grant) where a Rotisserie Chicken Dinner was served, and at four, visited the Missouri Botanical Gardens (Shaw's Garden) after which the party was entertained at the O. C. Conkling Studios, where a luncheon was served at 9.30 P. M.

The program, a copy of which was mailed with reproduction prints of the Cameracraftsman group, gives information on the topics of talks and demonstrations, all being very interesting, especially that of "Master Degree" by Mr. John Snow.

Monday evening, Mr. Frank A. Free gave a very interesting demonstration on Pictorial Photography. Other demonstrations with artificial light were given by Messrs. Charles Townsend, H. O. Baldwin, Charles Pyke, Thorwald Lee and others. The subjects used in the demonstrating were Miss Ruth Elspeman, granddaughter of the late Mr. L. F. Hammer and Miss Helen Eisleben.

On Tuesday, the subject of "Draping," by Mr. Herman Anschutz, was an interesting one. There being no model at hand, Mr. Frank A. Free impersonated a lady. The pictures speak for themselves.

The Banquet at the Chase Hotel was especially enjoyed by the ladies. They danced to their heart's content.

Wednesday, an auto committee, composed of Mr. Sam Bowring, Mr. J. C. Cramer, Miss Helen Eisleben and Mr. Willie Hammer, gave a visiting tour of the leading studios and the Cramer and Hammer Dry Plate Factories.

Mr. Clarence Stearns' talk on "Advertising" covered a large field as his presidency of the National Association last year gave him a broad idea of the advertising of the leading studios of the country. Mr. H. E. Voiland's round table discussion on "National Organization" brought out many interesting ideas in organizing photographers. Mr. Zweifel's talk on "Finance" lead to



Another pose of Frank A. Free assisting as
model for Herman Anschutz



ENTRANCE TO SALES ROOM (CONKLING STUDIOS)



ONE CORNER OF SALES ROOM (CONKLING STUDIOS)



CAMERACRAFTSMAN SPRING MEETING AT THE O. C. CONKLING STUDIOS,
ST. LOUIS, MO.

Top Row, left to right—Thorwald Lee, O. C. Conkling, John Snow, Clarence Stearns, Herman Anschutz, Frank A. Free, Charles L. Pyke, J. R. Zweifel.

Bottom Row (seated), left to right—F. A. Loomis, (guest), Alva Townsend, Guy Reid, H. E. Voiland, Charles Townsend, H. O. Baldwin.

ways of increasing more profitable business. Mr. Charles Pyke's "Simple Methods on Retouching" was a revelation for the holiday rush. His methods are practical and, as he says, will "take the drudge out of retouching." Mr. Guy Reid told us more about Texas than we had ever hoped to know. It is not necessary to comment on Mr. Alva Townsend's talk as any subject he selects is well handled.

✱

Manipulating P. O. P.

For special artistic rendition the photographer may recommend platinum, gum, carbon or sepia-toned bromide prints, but when the patron shows a decided inclination to prefer a picture rich in detail it would be unwise for us to dilate upon the esthetic points of the high-toned reproductions, especially when we are convinced that beautiful results may be had with the gelatine or collodio-chloride papers—the popular P. O. P.

One particular feature in the process is

apt to be overlooked or slighted when the photographer has a hurried order, and that is the necessity of thorough washing previous to toning.

The object of the washing is to get rid of the free or unappropriated silver salt which is present in the paper after exposure. It has always been a question with experimentors what is the part played by this free silver in the printing of the image. You know that only a very small percentage of the silver is used to form the print, about 1/20th of the quantity employed in silvering the paper, but it is found that unless there is an excess of silver it is impossible to get a vigorous image. The paper, therefore, after exposure under the negative, has appropriated very little of the incorporated silver salt, and consequently the film is overdosed with the remainder. Now, this free silver would interfere in the toning process and

discolor the print, and so all, or the maximum part of it, must first be eliminated before beginning toning.

The exposed image should be washed under running water for at least twenty minutes before being subjected to the toning bath. Keep the faces of the prints downward. A good plan is to first give the print a slight preliminary wash off for a couple of minutes before placing it in the washing tank. This will prevent any precipitation of the silver on the surface of the print, causing uneven toning.

Prepare the toning bath as follows: Always pour the gold solution, after being diluted, into the sulphocyanide solution as slowly as possible.

The acetate, tungstate, formate and phosphate baths are all good, but we prefer the sulphocyanide. We are not here recommending any special formula. We think one ought to follow the instructions in this particular as furnished by the maker of the paper. We wish merely to advise on the manipulation where we think the cause of failure may generally be traced.

We said we recommend for general good results the sulphocyanide bath, but we notice that some formulæ call for a rather stingy amount of gold. The manufacturers probably think this may recommend the paper on the score of economy, but I think they really defeat their object. It is poor economy to slight the gold. Use sufficient gold or you will have dingy whites and double tones. Let the toning bath be cold, and keep the prints in constant motion during the process. Do not tone too many at a time. About a half-a-dozen prints is all you can conscientiously take care of at one time if you want to get uniform tones. Wash after toning.

Fix thoroughly, for on this it is said the permanency of the print depends.

Do not use too strong fixing bath—3 ounces of hypo to 24 of water is sufficiently strong to thoroughly fix the print. Finally, give a good thorough washing in frequent changes of water.

“Attitude of the Portraitist to his Clientele”

A Talk given by Pirie MacDonald at the M. A. S. Convention in Philadelphia

In photography there are a lot of people that do not have knowledge sufficient to make them sure of themselves. The attitude of apology on the part of some photographers is one of the things that costs money. The way that photographers cringe to their customers makes me sick, not but that *some* of them are entitled to cringe! They never seem to get over the idea that it is necessary to apologize, nor do they ever seem to conceive of a day when they will be justified to occupying any other attitude of mind. The attitude of apology brings in its train many evils. It makes the customers unsure of what they are going to get. Unsureness is the thing that cuts down prices. The attitude of apology on the part of the photographer cuts down the character and quality of the work. There are too many whose knowledge is just barely sufficient to get them through. I have been at this game so many years I can't help going into a photographer's place when I see a bunch of pictures outside, and too often I run across men messing about when they are making a sitting. They are always *hoping* the subject is going to like the picture. You must be perfectly sure that they are going to like the pictures. When they say “Do you suppose they are going to be good?” look at them rather blankly and say, “Why, what did you come here for?” You have got to be dead sure. You have got to go into that studio of yours with your mind made up that everything there is absolutely right, that in as far as it is humanly possible, the studio is absolutely perfect, as far as mechanical workings are concerned. Don't have to think about any mechanical thing when you have a person in front of you, so that you can go into the inside of that person. I have now told you about the necessity for absolute precision in the mechanical side. Then there is the

THERE IS A REASON

for the exceptional quality in

CENTRAL DRY PLATES

The new plant is away from the smoke and dirt of the city.

This location, with its pure water, up-to-the-minute equipment and perfected emulsions, insures

DRY PLATE QUALITY

Write for our new scale of prices.

Central Film and Dry Plate Company
ST. LOUIS, MO.

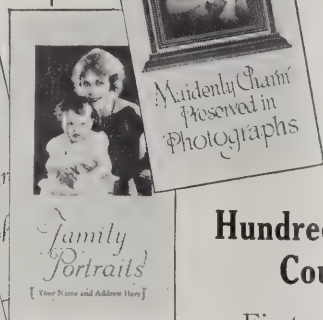
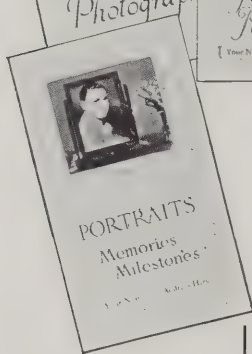
necessity for keeping yourself in that condition where you are able to get your mental arms around the person and give them a result that they are going to recognize as their own.

I have a strong feeling that people are flattered if you tell them something they know, that almost everybody is grateful to have you recognize that which is in them. There was a man who came from the other side over a week or so ago, having been told by a friend that he would do well to have his picture taken by me as soon as he arrived. He came to me for a photograph. We talked about various things and I slipped in a remark about an obscure character he had put in the first book he ever wrote. Just a little bit of character drawing. "Say, that is funny," said he, "I never had anybody mention him before, but it is one of the nicest things I ever did, I have always thought." The idea that that one little thing that he knew and that he thought nobody else knew about, was dragged up by a man

3000 miles from home pleased him. I had read it on the steamer coming home, and when he went away he said, "We must have another half hour. I will want to have some more photographs made." You see I had won!

You have no idea how a big man or woman in a little town would give respect to a person who knows about the things *they* know about. If you go along Fifth Avenue, you will find that the photographers there are no more competent than anywhere else, but the smaller town people go there with the idea of finding people who are in sympathy with them.

You are probably not fitting yourself with the knowledge and understanding of things that you ought to have. There are many of you who are spending entirely too much time thinking of the little things that your money will buy, instead of putting into your minds the stuff that will buy more money for you. Go home and do something for yourselves. It is going to make



Use Direct Advertising To Increase Your Business

We offer a series of six different folders for the portrait photographer that will bring new customers to his Studio. Distinctive, beautifully illustrated, appealing human interest copy.

Hundreds of Photographers All Over the Country Using This Advertising

First presented at Milwaukee Convention in 1924. Folders on weddings, graduations, family portraits, children, etc. We furnish envelopes for folders imprinted with photographer's name and address. Ready to mail. Write for samples and prices.

CASE-HOYT SERVICE

800 St. Paul Street

Rochester, N. Y.

the men and women of the town, the biggest ones in the town, listen to you with respect.

One of the things that I always have been attracted to in the way of interest and investigation has been ethnology. The racial origins of people, what they come from, what may reasonably be expected from them, morally, intellectually and spiritually. Divide the people of the north and south, finding out the difference between the Hindu and the Swiss. There is a man who wrote a book on the Nordic Peoples. I had made photographs for him for twenty years and he had spent a good deal of money with me. We have always had a bowing acquaintance. One day I stopped him on the street and said that most of the books that I buy, I read, and then loan or give away, but that I had read his book twice and that I would like to keep it. It would interest me if it bore his signature and would he care to do it if I sent it to his apartment? He said, "Why, of course, I should be very happy. I never should have thought of your reading

a book of that kind." And we had a nice chat on his favorite subject—on which he is an authority.

A man came in awhile ago and said, "So—and so, our friend the author, sent me in. He said something about you that interested me. He said you regarded people from the racial point of view, an ethnologic point of view, that you liked types." Then I told him what he was racially. "There, I was told that was exactly what you could do,"—and I got \$75 out of that man! So you see that even as apparently useless a bit of information as "ethnic origins" pays—in the right place.

To return to the subject of being sure. This thing of not being sure brings about the necessity for speculation. I claim that the average person in this room is not temperamentally fitted to speculate. I claim the average person in this room would be infinitely better off if they had in the past so arranged their business that straightforward advertising would bring people to

their place. The trouble is that so many of you are so uncertain of yourselves, so unsure of whether your stuff is worth anything, that your advertising is not convincing—it does not sell your goods. If you are not sure you will ever be capable, then get out and do something else. They are paying good wages for plumbing now! You would be a great deal better off wearing a pair of overalls than you are messing around and making a poor photographer.

Most of you don't believe enough in your ability to really believe that you ought to get a deposit. I believe in being sure, but I believe in being *capable* before being *sure*.

Awhile ago I wakened up to the fact that I was being "gyped," deliberately robbed, by people who were taking advantage of the opportunity to see proofs with no obligation to pay—a custom that was a hang-over from the time when my work did not justify an advance payment. But now things are different and even my saying it, "as I shouldn't," I believe that my work today entitles me to expect an act of good faith on the part of the person who asks for a sitting. I believe that my stuff is worth it.

Do you suppose if you went to a doctor and said to him "My tummy is all out of order, etc.," and he would say, "You take these pills," and you went out and threw them away, that you could get off without paying him? Suppose you have some clothes made. You pick out the cloth and when they are finished, you think you don't like them. You say, "I did not know it had a green stripe in it. If it did not have that green stripe I would take it." Would you have any chance to get out of paying for them? So I figured that it was about time we got down to business, and I now ask a Camera Charge of \$25 from everybody who has a sitting. If they order pictures, I apply the \$25 on their account in the final settlement. In the two years and three months I have been doing it, I have not yet found one person who has not had a sitting on account of that "Camera Charge." I have not lost one person. People have come

All Stops and No Speed

Old-style portrait lenses that always have to be stopped down, are like the old-time accommodation train—so busy stopping and starting it "never got nowhere."

Modern portraiture, natural expression pleasingly portrayed, calls for a modern lens with the advanced qualities of



SERIES B

Gundlach Portrait Lens f4, or

RADAR

Anastigmat f4.5, for groups and full-length figures

Such lenses will give the quality of image you desire, at full aperture.

Write for Complete Catalogue of Gundlach Cameras, Lenses and Apparatus

GUNDLACH-MANHATTAN OPTICAL CO.

841 Clinton So. Rochester, N. Y.

Save 25% to 60%

ON SLIGHTLY USED

GRAFLEX, CIRKUT, VIEW and AMATEUR CAMERAS



Our Bargain Book and Catalog contains things that the professional and amateur photographer needs.

SEND AT ONCE FOR YOUR COPY

You will find the most up-to-the-minute Cameras, Lenses and supplies of every description, both used and new, listed therein at startling reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY
112-M, South Wabash Ave., CHICAGO, ILL.

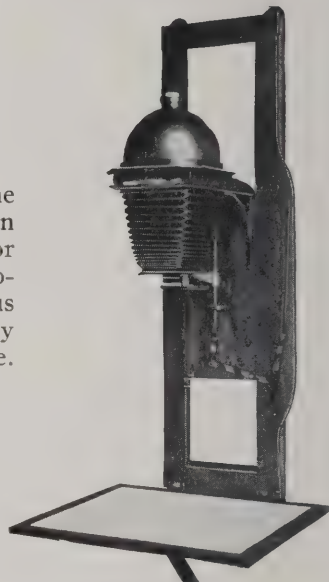
SOME WORTH-WHILE FEATURES:

- Projects six diameters.
- Takes no floor space.
- Special $f4.5$ lens.
- 400-watt lamp.
- Occupies only 32 inches in width wall space.
- Independent focusing feature; this enables the operator to take out the regular lens and put in any short focus lens for making reductions or lantern slides. In using any lens but the one supplied with the outfit, it would be necessary to focus by hand (the old way), this can be done easily and requires very little time to make the change.

At your dealer

WRITE US FOR DESCRIPTIVE CIRCULAR

THE CALLIER ENLARGER BRUSH, COLORADO



in who decided they did not want my stuff at any price—and they have gone away without buying, but when it comes to the \$25, we get it.

I don't ask you all to demand \$25. I don't ask you to even make it \$5.00. Fit the charge to your situation, but carry the idea away in your mind. If your stuff is good, there is no reason why the customers should not give you a token of their good faith. You are spending overhead, rent, material, your help's wage and your time. If your time is not worth as much as mine, don't ask as much for it. Don't ask one person and not another. Hit them all and you will be much surprised how much easier and surer they are about ordering.

In conclusion, I only want to say, friends, that it is about time, if we are professionals, that we *act* like professionals!!!

✽

"Love," said the girl. "Well, I'd define it like this: When your dancing partner steps on your foot, and instead of it hurting, it thrills you—that's love."

More Business through Advertising

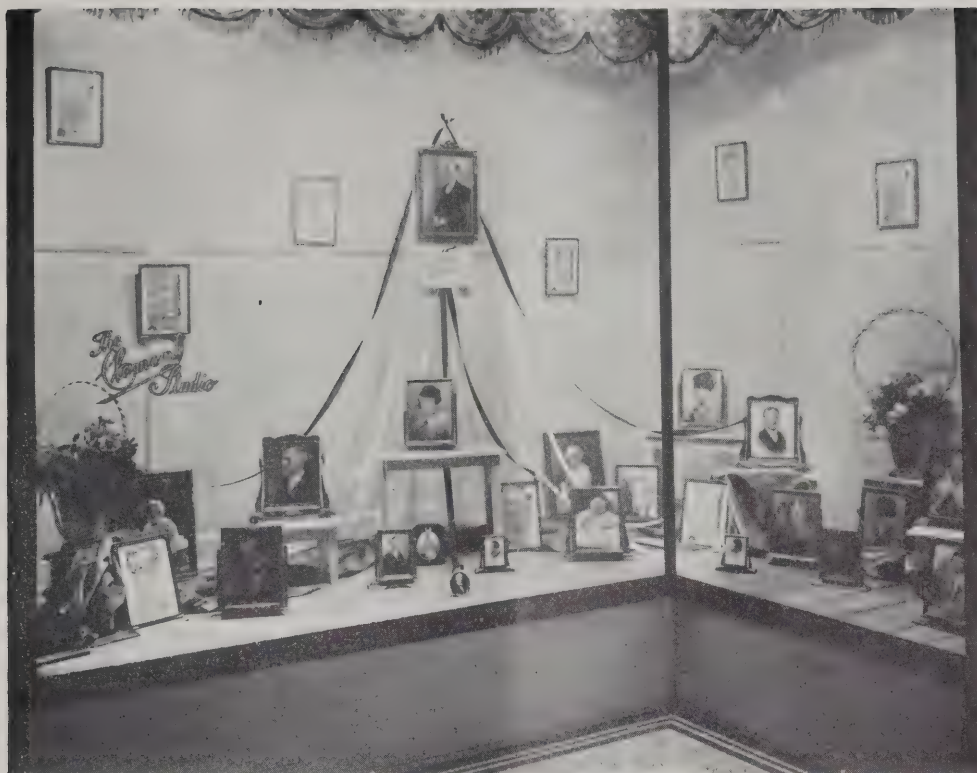
SOPHIE WENZEL ELLIS

There are two human emotions that bring more business to the photographer than any other agents could bring him; these emotions are vanity and sentiment. Everybody, no matter how homely, is intensely interested in seeing his own likeness through the camera's eye. If the photographer has done his work well, the sitter enjoys his picture forever afterward. Likewise, most people are interested in pictures of loved ones, which call forth the second emotion of sentiment.

Here are two appeals that will wield a powerful influence through the right kind of advertising. They can be made to bring business to the photographer every month in the year.

Photographers are seldom consistent advertisers. If they advertise at all, it is usually around the holidays or commence-

Please mention "Bulletin of Photography" when Corresponding with Advertisers



MOTHERS' DAY (MAY 10th)

A novel and a suggestive exhibit by The Clement Studio, Goldsboro, N. C.

ment. They make few efforts to create business, but depend mostly upon the advertising that they get from their imprint on published pictures. This kind of advertising is not to be discounted, of course, yet it is doubtful whether it makes a person want to have his own picture taken. A person who is planning to have a photograph made would be influenced by the imprint on a good published picture. But there is a great, uncultivated field that would yield business to the photographer if the right methods were used.

Because nearly everybody is a potential customer for the photographer, a medium as universal as the newspaper is the best to use. Large space advertisements are not advisable, except around the seasons when the photographer may naturally expect his greatest volume of business, which comes to him even when unsolicited.

Before any newspaper advertisements are written, have some kind of thoughtfully prepared plan, which will make each ad a link in a series. Only thus can the advertiser utilize to best advantage those appeals that are strongest for him. Presume that a photographer had decided to use a series of ads that embody the motion picture interest. The first one might be:

"MY PHOTOGRAPHER IS MY BEAUTY
DOCTOR"

Said a Pretty Movie Actress

"Having my picture taken often by a photographer who is a real artist helps me to know my good and bad points. I used to be round-shouldered until he made me have a queenly carriage."

Our greatest pleasure is to discover YOUR best points and to help you to make the best of them. That's why it

pays to let us make your photograph at least once a year.

Another:

"DON'T PAINT YOUR CHEEKS BEFORE
HAVING YOUR PHOTOGRAPH MADE"

This is the advice given by pretty Norma Talmadge. All movie actresses are not beautiful, but they know the art of making up before the camera.

We know all the secrets of the movie actresses concerning make-up. One of our services to customers is to teach them how to prepare themselves for a good photograph. That is why we can guarantee to please you.

A series of ads like this will most assuredly attract attention, for everybody is interested in motion pictures. The secret ambition of every woman is to look like a motion picture actress. If the photographer intimates that he can give his photographs the atmosphere of the actress, he will interest a large number of women.

Especially at this time there seems to be a sudden general popularity among all classes of advertisements for the motion picture flavor. All sorts of products, from tooth paste to fire extinguishers, are borrowing drama from the screen. Public thought is much influenced by the photoplay, and the advertising writer who knows his business realizes this and cashes in on it.

Because the art of the photographer is so closely allied with that of motion picture producers, he should try to borrow for his advertising some of the interest that is centered about everything connected with photoplay making.

The great fault that is found in most of the advertising done by photographers is that it is hackneyed. The same appeals are used over and over again, with no attempt being made to put them in a new dress. The photographer who bids for the business of mothers uses the cut-and-dried plea to preserve the likeness of the children. This is

a good talking-point for him, of course; but the idea should be put in a dress that is out of the ordinary.

An ad like the following is an example of an old idea presented in a new form:

WHERE ARE THE LITTLE GIRLS THAT
USED TO BE YOU?

The chubby little tot of two, vain in her new dress; the curly-haired six-year-old playing tea-party; the tiny miss of eight hunting four-leaf clovers on the lawn; the motherly girl of ten, surrounded by her family of dolls?

Mother! You were all of those little girls, who disappeared into the stately lady that you are now. And your kiddies will grow up just as fast.

But you can keep your remembrance of their childhood fresh with photographs. Have them made often. Childhood is too changeable not to preserve every precious age.

Most photographers bid for the business of mothers. A good mailing list made up of mothers is excellent, and should be used often for sales letters, which make an inexpensive advertising medium. An unusually effective mailing list for this class of business would be names of women belonging to the various school improvement or mother-and-teacher organizations of the city. These names represent the mothers in the best families, women who can afford to spend money for such luxuries as photographs. These mothers are more than ordinarily interested in their children, and would be particularly subject to the influence of the photographer's advertising.

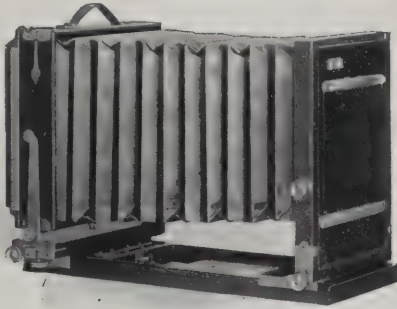
Advertising to this class of prospects should take on a slight flavor of sentiment. A letter like the following is a good example, and was actually used, with good results, by a photographer:

Remember, Mrs. ———.

How the old family album grew out of fashion, and your folks tucked it away in a corner of the attic? The

The Outfit You Need

for Home Portraiture

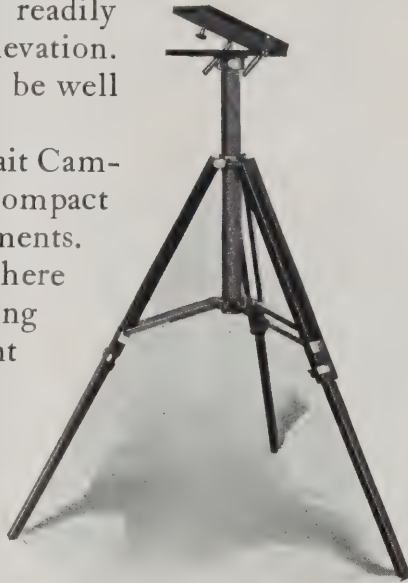


Eastman Home Portrait Camera, No. 3

IT pays to be well equipped for the work you do. This is especially true when you're making portraits in the home. Convenience, light weight, easy portability are essential. You need a camera with a large lens board, double swings, ample bellows draw.

The stand must be rigid, readily adjustable to any camera elevation. Both camera and stand must be well finished and durably built.

The Eastman Home Portrait Camera, No. 3, and the Eastman Compact Stand answer these requirements. They were designed to. There is no justification for working with makeshift equipment when apparatus like this can be had.



Eastman Compact Stand

*Look them over, at your
Stockhouse*

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By **ALFRED B. HITCHINS**

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation.
It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

pictures of the strangely dressed women and grave little children look odd now, don't they? But still you love to look through the album now and then—and linger over some dear face that might have been effaced from your memory but for that old photograph.

Some day—in the years to come—the pictures of yourself and the kiddies will be treasured. Somebody will gaze at these pictures and feel mighty glad that they were taken.

Goodness, yes! You'll think nothing is quite so precious as the picture of that dimpled baby of yours. After he has grown into a sturdy man, you'll still have that picture to make you remember the days when he was just like yours!

We like nothing better than to take a baby's photograph. And we really do some exceptionally fine work with the little tots.

But we can't describe our photography. So won't you let us show you? Drop in any time and look at some of our samples. We are mighty eager to have you.

Cordially yours,

Because it is difficult for the photographer to get the outsider's point of view, it is not advisable for him to prepare his own advertising. Where a good advertising agency is not available, the photographer should solicit the help of the newspapers, who nearly always employ skilled advertising writers who are trained to write forceful publicity for the smaller advertisers. The photographer should work with his advertising man, giving him suggestions and helping him to acquire enough technical knowledge of photography to assist him in preparing good publicity.

Do not stop with one or two pieces of advertising. If you cannot afford at least

Please mention "Bulletin of Photography" when Corresponding with Advertisers

a short series, it is better not to attempt any at all, unless you desire to use the bargain appeal that brings immediate sales. Follow-up advertising beats down sales resistance. And since most advertising must find the prospect, present the proposition, and at least bring the prospect to the point of visiting the advertiser's place of business, its manner of attack, like that of the salesman, must be decided upon beforehand.

The aggressive photographer creates business that would not otherwise have existed. Thus, it is a great deal more than keeping one's name before the public. Advertising is salesmanship of the highest type, and, like a human salesman, should be considered a part of the advertiser's organization.

When advertising is made a part of the organization, the advertiser does not feel niggardly about the "salary" or appropriation that is given over to it. He pays \$100 monthly for publicity as cheerfully as he pays \$100 to an assistant. But just as the assistant is required to yield a profit to his employer, so should advertising be made to yield a profit. Simple records are not hard to keep, and will easily prove whether or not the kind of advertising being done is profitable.

A conservative estimate of the amount to be appropriated to advertising is 2 per cent of the gross business. Thus, if the photographer does an annual gross business of \$25,000, he can safely spend \$500 for advertising. However, these figures are very low. Some advertisers spend as high as 10 per cent for advertising, and many spend 5 per cent.

The right kind of advertising is the cheapest sales medium, as many advertisers are proving every day.

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

THE CONSENSUS OF OPINION
OF ILEX USERS:

"The Finest Lens I've Ever Used"

THE REASON:

"Every Lens a Master Lens"

Made possible by the creative pride of
the entire personnel in the perfected
"ILEX"—be it Lens or Shutter.

An addition to the Ilex Shutter Line

THE ILEXVIEW SHUTTER

A Behind-the-Lens Type

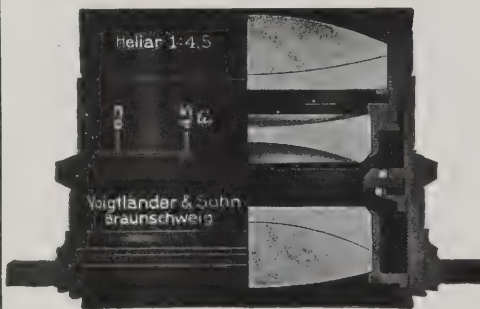
Send for pamphlet

At your dealer's or direct

ILEX OPTICAL COMPANY
ROCHESTER, N. Y.

*Pioneers in the successful making and marketing of
shutters with the revolutionizing wheel retarder*

HELIAR LENSES



8¼ inch . . .	\$74.80
9½ inch . . .	88.00
11¾ inch . . .	125.00
14 inch . . .	165.00
16½ inch . . .	220.00
19 inch . . .	264.00

CHARLES G.

WILLOUGHBY INC.
CAMERA HEADQUARTERS

110 West 32nd Street - New York

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.		No.		No.	
20	Trimming, Mounting & Framing	68	Decorative Photography	127	Amateur Portraiture
21	Albumen & Plain Paper Printing	69	Printing-out Papers	131	Simplified Photography
23	Photographic Manipulation	70	Advanced Pinhole Photography	132	Getting Results with Your Hand Camera
27	Pinhole (lensless) Photography	72	Photography for Profit	133	Finishing Portrait Enlargements
28	Seashore Photography	73	Panoramic Photography	138	Travel and the Camera
29	Flashlight Photography	76	The Hand-Camera & Its Use	139	Modern Methods of Development
30	Photographing Interiors	78	Printing Papers Compared	142	Profitable Processes, 40c
31	Photographing at Night	80	1st Book of Outdoor Photography	143	Remedies for Defective Negatives
32	Defects in Negatives	81	Ozobrome, Sepia & Blue Prints	144	Enlarging on Development and Bromide Papers
34	More About Development	88	Defective Negatives & Remedies	145	Failures—and Why; in Negative Making
35	Enlarging Negatives	89	Photography with Films	146	Success with the Pocket Camera
36	Lens Facts and Helps	91	Photographing Outdoor Sports	152	Photographing the Children
37	Film Photography	92	Practical Orthochromatics	153	Optical Notions for Photographers
39	Photographing Animals	93	Development (Gaslight) Papers	154	Photographic Printing Papers
40	Platinotype Modifications	94	Photographic Post Cards	159	Success with the Hand Camera
42	Genre Photography	96	Leaves from an Amateur's Notebook	160	Landscape Photography
43	Orthochromatic Photography	97	Photography with Small Cameras	161	Sports and the Camera
46	Development Printing Papers	98	Stereoscopic Photography	162	Hand Camera Tips and Pointers
47	Kallitipe Process	102	Trimming, Mounting & Framing	163	Making Money with the Camera
48	Commercial Photography	103	Toning Bromide & Gaslight Prints	164	Enlarged Negatives and Transparencies
50	Studio Construction	109	Drapery and Accessories	165	Unconventional Portraiture
52	Aerial Photography	111	Photography as a Business	167	Modern Photographic Developers
54	Outdoor Exposures	115	Platinum Printing, 40c	168	How to Develop the Negative
55	Architectural Photography	119	The Optical Lantern	169	Photographic Words & Phrases
56	The Hurter and Driffield System	120	Marketing Photographs for Publication		
58	Outdoor Portraiture	123	Enlarging on Gaslight Papers		
61	Control in Pictorial Photography	125	Pocket Camera Photography		
62	Vacation Photography				
63	Photography in Advertising				
67	Orthochromatic Photography				

Any of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

Will You Take a Dare?

FRANK FARRINGTON

If you are dissatisfied with the amount of business you are doing, I dare you to go to some local business man you consider successful and ask him to study your studio and your business methods and your business reputation a little and tell you what he thinks is wrong.

Perhaps I ought not to assume that any reader of the BULLETIN OF PHOTOGRAPHY is not as successful as he would like to be, or ought to be, but doubtless there are such, and if they are afraid to face the facts, they haven't the courage necessary to dig themselves out of the hole.

There are business men right in your own town who can tell you why you are not getting more patronage, why some competitor is getting more business than comes to your studio. Perhaps some of these men have actually commented upon this among themselves.

Either your studio can be made to do a more successful business or it cannot. There are men around you who can tell you the truth about the matter, and you ought to know the truth.

You may be making business mistakes that are obvious to everybody but yourself. People are not going to rush in and tell you what you are doing that is wrong. Even your friends will not take the risk of volunteering much advice. They know that such volunteer advice is about as welcome as a patron bringing back an armful of photographs that have faded or spotted.

Make a few tactful inquiries. Cultivate the friendship of the men who are supposed to know what is what in business methods. You have a good deal to learn, no matter how long you have been in business. I dare you to ask for advice among those who know you and your business best.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Photography "Broadcast"

The Photographers' Association of America is projecting a novel scheme to extend the latitude of the educational talks on photography, by calling to service the radio to broadcast them over the country.

We have received an interesting letter from Mr. Alva C. Townsend, Treasurer of the P. A. of A., relative to this enterprising departure from the usual proceedings. He has communicated with twenty or more men who live in the vicinity of broadcasting stations, who will assist in the enterprise of putting this feature in execution. He tells us of the hearty coöperation, and there seems to be no trouble in the securing of the privilege from the stations.

Cleveland (Winton Hotel) has promised all the time necessary for six weeks before the opening of the Convention of the P. A. of A. Mr. Harry De Vine has been asked to follow this up and see that the opportunity is taken advantage of.

Mr. Townsend has already broadcast from his home, Clarence Stearns from St. Louis and Nate Corning from Kansas City, and arrangements were made for Mr. Townsend himself to talk again, while the Missouri Valley Convention was in session.

Cliff Ruffner, of the Eastman Kodak Company, recently talked from one of the big stations in New York and he has been requested to again broadcast, on account of the favorable comments received.

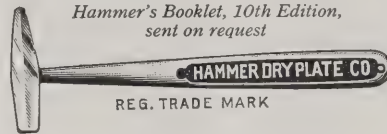
Clarence Stearns will talk from Minneapolis very soon. So it is evident that coöperation is in full swing and results are being had.

Mr. Townsend desires that this scheme be widely published. He can furnish pages of copy from which anyone may build up an interesting educational talk. Nothing, however, of a local nature should be indulged in by the broadcaster, but every talk ought to wind up with an appeal bearing pertinently upon *portrait photography*, because such appeals are more favorable and more lasting.

There's no substitute for

HAMMER PLATES

They produce brilliant and reliable negatives. HAMMER PLATES are coated on clear, transparent glass and are unequalled for hot and humid weather.



*Hammer's Booklet, 10th Edition,
sent on request*

Hammer Dry Plate Company

Ohio Avenue and Miami Street
ST. LOUIS, MO.

N. Y. Depot, 159 W. 22d St., New York City

Photography as a Scientific Implement

THIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

ORDER DIRECT FROM PRICE, CLOTH, \$9.00

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

Convention of the Missouri Valley Photographers' Association

The Missouri Valley Photographers' Association held its Ninth Annual Convention at the Kansas City Athletic Club, April 20, 21, 22, 23, Kansas City, Mo.

This convention proved to be one of the best amalgamated state conventions ever held. National conventions hardly ever give the average photographer the opportunity of carrying away so much of concrete value to himself as did this convention. This was out-standingly a "brass tacks" convention.

The talks by Robert E. Voiland, Mrs. W. Burden Stage, F. A. Loomis, Charles L. Pyke, D. S. Merriam and Martin Schweig contained such concrete facts so simply stated that the large as well as small studio photographer could make notes of value to himself.

The service booth idea is also an excellent one and proved its usefulness at this convention to a wonderful degree. Crowded about the various booths were photographers asking questions and receiving individual advice and help in the solution of their own particular problems. After all, the amount of benefit which the photographers derive from attending a convention, is what justifies the holding of such gatherings.

Demonstration of posing and lighting and the making of negatives is always a difficult and more or less unsatisfactory thing at a large convention.

Philip De Woskin from St. Louis, gave a very enjoyable demonstration on difficult lighting. Such as there was of posing, was very effectively presented and certainly more productive of results than similar efforts on a large scale at the National Conventions.

The picture exhibit though not large was ample and good for an amalgamated states convention. The dealers and manufacturers exhibits were also very good. There was only one entertainment feature. The banquet and dance on Wednesday evening was attended by about three hundred who spent an enthusiastically pleasant evening.

There were 325 registered at this convention of whom 208 were studio owners, which sets a high mark for attendance at such conventions. Mr. Conkling, the president and the other officers are to be highly commended for the successful outcome of their efforts. They have set a hard pace for the new administration to follow and for that matter other conventions.

L. Cady Hodge, of Topeka, was elected president; Fred Reed, Wichita, vice-president; Jeanette Bahlman, of Kansas City, and Clarence Gale, of Beatrice, were re-elected treasurer and secretary respectively. The newly elected states commissioners are B. G. Grondael, for Kansas; Belle Johnson, of Monroe City, for Missouri, and John Wilson, of Pawnee, for Nebraska.

BIND your copies of

BULLETIN OF PHOTOGRAPHY

in the only perfect way

THE only Magazine Binder that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially

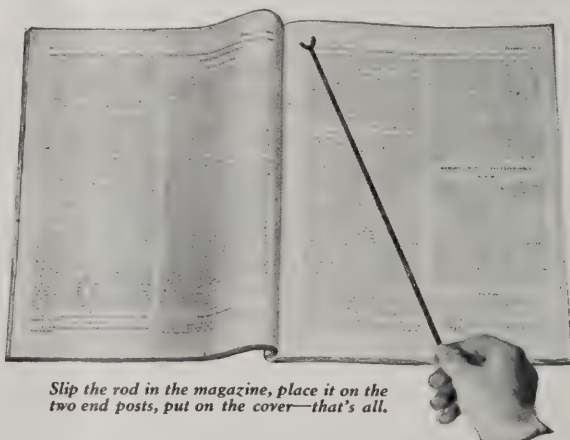


Over 2,000 sold and never a complaint.

bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.

¶ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

¶ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.



Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all.

Price \$1.75, Postpaid

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers

AS WE HEARD IT

The Fisher Studio of Homestead, Pa., has been sold to H. N. Foster, of Butler.

Mr. and Mrs. Luis Jiminez have purchased a half interest in the Maggard Studio, Ashland, Ky.

F. M. Somers, formerly of Cincinnati, has opened a studio in the Kresge Building, Hamilton, Ohio.

The Morrall Studio of Buffalo, N. Y., is now exclusively owned and conducted by Juanita Ball, former associate owner.

F. W. Rademaker has purchased a half interest in Cook's Studio, which is now located in the Pappe Building, Kingfisher, Okla.

Raymond Nelson, of Hastings, Nebr., has purchased the studio of William Eberspacher at Holdrege and is taking immediate charge.

The studio of J. Walton Pursell, located on the third floor of the Hanson Building, Gloversville, N. Y., was badly damaged by fire on April 21st.

Typifying all that is modern in decorative features and equipment of the most approved type for requirements of the business, the new J. B. Schriever photo studios, of Scranton, Pa., were opened for public inspection, Saturday afternoon and evening, April 25th. The central location at 115 North Washington Avenue is ideally adapted for the convenience of patrons. Music was furnished during the formal opening by Bauers' orchestra. Attractive souvenirs were distributed to men and women visitors.

✽

B. J. Holcombe succeeds J. Ernest Mock as head of the Rochester section, Professional Photographers Society of New York. Mr. Holcombe is also secretary of the state association.

✽

Word has just been received from James H. Smith & Sons Company, Chicago, Ill., that they have moved to a better and more convenient location. After May 1st their address will be 1229 South Wabash Avenue.

✽

The Fox River Valley Photographers' Association will meet at the studio of Alvin Schneider, Green Bay, Wisconsin, Tuesday evening, May 5th.

Topics for the good of the profession will be discussed and the Traveling Loan Exhibit of the National Association will be shown.

✽

M. W. Wade, of Youngstown, Ohio, well-known photographer of babies, gave a demonstration, Tuesday evening, April 28, 1925, at eight o'clock at the Studio Grande, 231 Oliver Avenue, at Wood Street, Pittsburgh, Pa. This is the first time Mr. Wade has given a demonstration in this district, and it proved wonderfully instructive.

✽

Plans for an educational exhibit of the oldest and newest examples of photographic art, to be

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.
(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City

Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.

New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE \$2⁰⁰ POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

held during the early part of May, are being completed by the Associated Professional Photographers of Memphis.

The displays will range from daguerrotypes taken 75 and 80 years ago, to the very latest product of the modern photographer. Through the variety of the pictures it is hoped to give the public an indication of the progress that has been made in the profession.

The photographers' association was organized a few weeks ago to promote good fellowship among the members of the profession in Memphis and to strengthen the relations between them and the general public.

The constitution was ratified at a recent meeting and the following officers elected for the ensuing year: Fred G. Boehme, chairman; Thomas Southworth, vice-chairman; W. A. Smith, secretary-treasurer.

A membership committee was appointed consisting of Charles Moore, chairman; E. H. Cassaday, Harry Cook, C. A. Anderson and R. A. Lecoq.

Mrs. Leah B. Moore was appointed chairman of the business and publicity committee.

✽

The girl walked briskly into the store and dropped her bag on the counter. "Give me a chicken," she said.

"Do you want a pullet?" the storekeeper asked. "No," the girl replied, "I wanta carry it."

Cinema Handbook

By AUSTIN C. LESCARBOURA

Managing Editor *Scientific American*

Flexible Cover 507 pages, gilt edged
Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS
636 Franklin Square Philadelphia

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS
636 Franklin Square Philadelphia

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

606 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 927

Wednesday, May 13, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	579
Something About Reversals	581
"Psychology of the Mind" (Jacques Romano)	582
Association News	584
Illustrations by Charles H. Cunningham	585-586
Getting More Visitors into the Studio (Frank H. Williams)	587
Child Portraiture	590
An Easy Way of Filing Negatives—Illustrated (J. R. Hall)	593
Charging a Penalty on Overdue Accounts (E. J. Buckley)	595
Diffusing the Artificial Light in Portraiture	599
Let the Photographer Smile (Frank Farrington)	600
Willamette Valley Photographers	601
As We Heard It	602

Editorial Notes

Most of us who are somewhat on in life can remember the reproach once cast upon photography as a profession. It was stigmatized as the last resource of a man who had failed at everything else. Happily this stigma has been removed so completely that the status of portrait photography has advanced to the position occupied by votaries of the fine arts, so that the profession now includes men of artistic perception, whose work is ranked with the best of artistic work by the pencil, and the profession feels honored by their association.

But any form of art, when it enters the phase of business, becoming an economic factor, must be regarded apart from its æsthetic relations, as a means of livelihood.

In all artistic trades the valuation of skill involved is far above the initial cost of the labor employed in production and the material consumed.

No one estimates the price value of a painting by the outlay for canvas and paints, etc., involved in the making. Neither is it fair or even just to the artistic photographer to rate the selling price of pictures by the paltry sum involved in materials and salaries paid to assistants, plus running expense or capital invested, as some of the short-sighted writers to the journals contend.

Judged in this way, the portrait business would hardly yield adequate return, because the amount of business done does not compensate even for such marginal profit. Must the portraitist look at his occupation as on a par with the grocer or the drygoods dealer who advertises a cut in prices on bankrupt stock? There is an absolute necessity for the portraitist to keep up prices. The dignity of the profession demands it and every photographer has the right—the legitimate right—to maintain a high standard of valuation.

The only thing to consider is the quality of the work you offer. Are you really entitled to the position you put yourself in? And if you feel that your work is worth the price you put upon it, maintain your stand-

ing and resist the devil of low-price schemes, specious devices, which promise much but eventually land you in bankruptcy and degrade an honorable profession.

One would have thought that the experience of the past might serve as a warning to the present. But these advertised methods of quick business getting continually crop up. They seem to have a periodical course like the comets, returning on their tracks.

The portrait trade is inclined to look on them as innocuous, when confined to the limited circle of ignorant "cheap Johns" of the profession, but when we note that the despicable ticket scheme finds advocates with photographers of high respectability and artistic reputation, and the demoralizing proposition is advanced to facilitate the promulgation of the nefarious business, a protest must be broadcast to save the profession from the degradation it may be plunged into. Is it not time, then, to cry "hold—enough"—when a photographic publication, purporting to be an advocate of the interests of the professional, lowers itself to advertise a notice like this:—

"Mrs. C. R. Watson, probably one of the best known managers of coupon sellers in the country, has been working for the Heyn Studio, Paxton Bldg., Omaha, Nebr., for some months and is now ready for a new location, preferably in Ohio. Photographers interested in this method of getting business can get in touch with her at the Heyn Studio."

The Convention of the P. A. of A. is close at hand and the responsibility should not be evaded to thoroughly present this subject to the consideration of intelligent business men, that they may devise means to prevent the hurtful influence upon business of such uneconomic vagaries.

❧

To the alert mind, a mere suggestion is enough to lead to results of importance.

The substance of the following account of an adventurous scheme for moving pictures carries a suggestion, and we offer it

to ambitious and ingenious photographers that they may work out from the idea some practical methods:

An expedition of scientists, under the leadership of a French archaeologist, hope to make a moving picture of an ancient Roman city in the Mediterranean with a newly invented undersea camera. They also hope to salvage treasures of great value.

In some parts of the Mediterranean it is possible to distinguish objects 100 feet below the surface. This makes it ideal for taking of submarine pictures. The operator, lowered over the ship's side in an ingeniously contrived armored cylinder, works a camera and a powerful light projector. An artificial screen has been devised to make objects stand out clearly in submarine photography, by filtering a chemical fluid into the water from above. It reflects the artificial light, which otherwise would be lost in the darkness of the water.—*Exchange*.

In engineering, there is often a real need of means for getting a view of objects submerged in water. Submarine divers can get an idea of conditions under water, but they cannot bring up the scenery with them to show. A picture is wanted—many pictures, perhaps, and they may be just as important to the engineer in salvaging derelicts, locating faults in submarine foundations or any other survey, as the X-ray pictures are to surgeons in revealing hidden things.

It is true that there are many difficulties in getting a good picture of submerged objects, chief of which, of course, is turbid water.

Well, human flesh is a rather thick medium in which to take a picture, but photography came through with negatives of

INKS *for* BROMOILS

Made in BLACK, BROWN and BLUE

Endorsed by famous Bromoil Makers in America

2-oz. cans, black, \$1.00; brown or blue, \$1.25—post free

CROWE PRINTING INK CO., 724 N. Third St., Phila.

bones and things clear enough for all practical purposes.

In contrast with unfavorable conditions, it may be said that in the vast areas of our great lakes, and notably along the coast of the Pacific, the water is crystal clear.

Sometimes contractors and explorers would pay big for pictures of submerged objects. Somebody is going to know how to produce.

Why not you?



Something About Reversals

Most of us think it a convenient and very satisfactory method of photographing that we may prepare what we call, for want of a better name, a negative from which any number of positive reproductions may be made. Perhaps we ought to be thankful for this rather easy plan of multiplication of the original, but did you ever stop to think it would be a more desirable thing to get positives direct from a positive. The negative is really an extra unnecessary step and we are not sure of getting by any process of positive printing all that we have of light and shade gradation in our negative. Something must of necessity be lost in the transfer.

I am inclined to think that the true process of photography is one in which the means of duplication is from a plate in which the relations of the light and shade are not the reverse of the original, but the actual nuances which Nature gives. We might conceive of some method in which the sensitive surface, say, is black and on which the action of the light operates to produce the proper shades. We might thus get the true orthochromatic values of color, and indeed it may not be presumptuous to say that in this way we might achieve a true color photography that is a reproduction of the colors of natural objects. Candidly speaking one cannot say that the present methods, wonderful as they are, furnish the solution of the problem of photography in colors.

This theoretical sensitive surface would absorb all colors and in their proper rela-

tions. We grant all the conflicting factors in the shape of ultra-violet light, but we have even now means of combating this over energy of the rays, and one might also effect a compromise in this particular. Visionary, you will say. We acknowledge it, but we are not astray anyhow in contending that true orthochromacy could be solved by use of a dark medium acted upon by light. Some years before Daguerre made known his immortal discovery, which, by the way, was a direct positive method, and, if we believe the evidence of a good many eminent experimenters, showed that at times indications of color directly produced were manifest. Somewhere about 1839 an experimenter named Bayard published in one of the French scientific journals some details of a method in which the surface became light instead of darkening on exposure to the sun.

But to go back to the old Daguerreotype. I have been told that reversal frequently took place. The late Mr. William Bell, an old-time daguerreotypist, showed me some years ago a Daguerreotype in which parts of the highlights of the portrait showed reversal of image, and in one or two cases the pupils of the eye were in the actual tint of the original model. About 1850 a method was devised for producing pictures by a sort of bleaching action of light.

Collodion was employed containing free iodine. A plate was coated with this preparation and placed in ammonia. A grayish black deposit is formed due to the reaction of the ammonia on the iodine, which on exposure gave a bleached out image when a positive was superimposed (lantern slide, for instance) and exposed to light. A positive from a positive direct.

The process of reversal when making autochrome is not a light reversal, but a chemical reversal.

When we have the bromide of silver in gelatine and subject to exposure and development we get varying degrees of reduction in the photographic image sub-bromide on metal silver the reduction in some places being further reduced than in others, accord-

ing to the depth of the film and action of light. Now if, after development and before we fix, we apply permanganate of potassium we dissolve out the silver and get a bleached out plate. The reduced silver has been acted upon so as to make our negative a positive. The silver has been dissolved out and we have a reversal. This process is really not unlike Bayard's. He blackened chloride of silver paper by exposure to light, washed so as to get rid of any free silver, then immersed in some soluble iodide, and this surface became white on exposure to light. A decomposition takes place by the absorption of the light. It might pay to go over some of these forgotten methods in the light of modern discoveries.



"Psychology of the Mind"

*A Talk given by Jacques Romano at the M. A. S.
Convention in Philadelphia*

The human brain can be compared to a photographic sensitive film. Our very thoughts, actions, and all we hear and see, even the reflections of our moods, are all registered in our brain cells. The apparently new ideas we get are in reality nothing new. In truth, we live in the thoughts of our forefathers manifested by eternal energy, the impressions carried on from generation to generation into eternity. The interpretations of existing things differ only in our own ways of likes and dislikes.

Our animal attitude may have a different explanation, but it never alters the true existing facts.

It reminds me of an incident while in company with a very learned man, whose whiskers bespoke an intelligence all his own; an occasional sneeze would make his eyes roll, seeking new fields of philosophy. While discussing the eternal question why a married man will become attracted by a strange woman, a dog sauntered in, and licked my hand. The dog, receiving a kind answer from me, proceeded to lick the professor's hand and the professor promptly kicked the

dog. I remonstrated with our learned man for his ingratitude to the dog. The professor's answer had a different point of view. "How do I know that the dog by licking my hand likes me; who knows he may be tasting me before he is going to bite me?" It simply illustrates the different point of view, while the action remains the same. The impressions we receive in childhood have a firmer and deeper place in our brain cells and are more lasting, due to the freshness of our brain, and as the years pass on, our thoughts are not as deeply carved. The childish mind so often attributed to the aged is the reaction of the well-defined impressions received in our childhood days. In order not to tire my mind and to keep it alert, I find it a good plan not to overcrowd my mind with useless studies or to memorize things which can always be found in text books. Forcing the brain to remember is as bad as overtaxing the muscles with physical calisthenics. The mind should be trained to develop the power of observation. Train the mind to philosophize, to analyze, to reason pro and con, to find good in all things, regardless of whether or not it is to your liking. Learn to be tolerant in all things. Eliminating oneself is the only road to achieve a great, untiring mind. In time it will bring forth the power of self-revelation. All things become clearly defined to all things in life, the good and bad made of the same material will be realized as the process of evolution; for the growth of the material is inspired by the infinite. The virtue to be able to become subservient to the existing forces is the way to achieve a mastery of self-reliance.

Reading books may be an interesting manner of seeking knowledge, yet it may lead to no goal. The authors, as a rule, will make in their writings four or five statements and write 400 to 500 pages of explanations to persuade and convince the reader that their statements are correct. No matter what statement we hear, our first impressions are a reflection dictated by our impulses, regardless of the true understanding of the subject.

Explanation which may change our opinions will never make us sure of it. Self-realization by communion with knowledge will establish facts suitable to our progress of development and become positive factors in our life. However, we are prone to change our thoughts of yesterday.

No matter what you hear or read in the gamut of the philosophy of life, if it appeals to you, you have then sub-consciously felt it, and lived it, and someone else having also lived your thoughts has moulded them into words which you are prone to accept as something new. You deny your own progress by quoting an outsider for what is in you.

Whatever appeals to you, it is you. Do not quote outsiders. Say it. Learn to develop a mastery, a self-assurance, within yourself. No matter what your beliefs are, right or wrong, you are a subject for those thoughts. That which you realize is part of you, you are not stealing anybody's knowledge. Learn to observe and to assume the initiative, the law of self-revelation will find an answer to your inner self.

The principle of self-mastery you can readily apply to your work of photography. To be a good artist, you must know how to look at nature; by constant practice to look at all things in a kind, placid way, your work will be beautiful, for all things in nature are beautiful. Fear not to copy anyone's work or style of work, for in all that appeals to you, you simply recognize your ideal portrayed by somebody else. The portrait of your thoughts has done practically the same thing which you in your modesty may hesitate to do. Develop your power of vision; the great see most in Nature's vast beauty—from dawn to sunset, from spring to the beauty of the fall, the wonderful coloring of the dying leaves upon the trees. By copying others' work, you are not copying their conception of things; you are simply appeasing your hungry soul responding to the cravings born in you. Fear not the babbling criticism—go on with your work and you will get the food you are seeking in

the universe to appease your temperament, your hobby—the real joy of life.

In photographic posing, you must lay more stress on the hands and feet; they must be in harmony with the pose and expression of the face. The pose of the hands, not the eyes and the mouth, tells the story of the mind. The eyes and the mouth are the human-animals, means of offensive and defensive, concealing the true thoughts of aggressiveness.

The faculty of pretension by the humans with the aid of the eyes is in response to the animal within us following the law of self-preservation. The lion has his awesome roar to frighten its prey. The tiger has his stripes to dazzle his victims; all animals have their cunningness of pretending, and the human-animal has his way to pretend by false expressions.

The hands and feet are the real factors to watch in order to follow our opponents' mental inclinations.

Years ago I called on a girl who played in the New York Casino. On greeting her, she met me with a blank expression, her eyes drooping, she grew sadder and sadder. There were tears streaming, her mouth quivered, her eyes turned up to heaven in a hopeless gaze, slight moans with spasmodic outcry now and then. She called upon death and her only thought was of suicide. Oh, yes, I was impressed, very much, and in my sympathy for her, I suggested some of the best poisons she could take which will ease her trip to the great beyond. She called me a brute, a heartless creature and what not. For instead of dissuading her from her harsh anticipated act, I was watching the action of her hands. The drama was very plain to me—she had no intention to commit suicide; the position of her hands told a different story. The hands were in constant pose, a perfect study for the coquette to fascinate and charm—it was a case of complex action of two aspects—one to prey upon my sympathy, and the other was to be the reaction of handing over some cash. There was nothing doing.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

P. A. of A. Summer School

Commercial Course, July 6 to 25

The following remarks by Mr. Pirie MacDonald, of New York City, Trustee of the P. A. of A. Summer School, are so well pointed they will bear more than a casual reading, they will bear a little reflective thinking not only by those who contemplate attending the School this year, but by a few others who may be more or less opinionated.

"There are three reasons why people fail to make good in photography.

"One is: that they don't know their business and they don't know that they don't know it.

"Another is: that they think they know and they don't know that other people know that they don't know.

"The last is: that they know that they don't know their business, but they don't know how they are going to get to know it.

"Of course there is a chance for those in the first two classes—after they wake up—after they stop blaming other people for their lack of success, BUT

"The third class is the one from which the Great Workmen, the Leaders of the Profession, the Successful Businessmen, the Folks with things to give away—will come. It is for them that the Summer School of the P. A. of A. is being operated. It is from the Summer School at Winona Lake that our leaders of the next ten to twenty years will be drawn.

"It is for men and women who have the courage to admit that they don't

Portrait Course, August 3 to 29

know it all, who know that there are others who know more than they do—and it is that kind of courage that is found in the winning class.

"One of my men has gone to the School for two years and is going back again this year and I have just engaged a man for next season who went to the School last year and who is going again this year.

"I like the kind of people who have the courage to confess that they don't know it all yet—they make the best kind of helpers, they have minds that are working for me—as well as for themselves—they can be trusted in an emergency. When their own businesses need brains, they will be used to using them. BUT

"The School is not for employees primarily. It is for the proprietors who have won up to a certain point—and want to go farther—who want to be ready for the better trade when the better trade is ready for them. It is for the studio owners who see the point, who know that their public will expect artists who spend their time and money in fitting themselves to better serve their patrons.

"I am sticking to my job as Trustee of the School because it gives me a right to spend my own money and go out there during the session and meet the students, employees of twenty and proprietors of fifty years old—plucky,



Charles H. Cunningham
Hamilton, Ontario

From the Ontario Society of Photographers at Buffalo



Charles H. Cunningham
Hamilton, Ontario

From the Ontario Society of Photographers at Buffalo

clear-eyed, fighting men and women. It does me good to know that we are able to help that kind of people to get what belongs to them—they stimulate me and keep me thinking.

"I met one of the master photographers of England last summer when I was there and he said he was going to send his son to the Winona Lake School in 1926.

"Make up your mind today. You will get all the money back before New Year's Day, and it is 51/49 that you will go again next year to get more knowledge with which to make more money.

"So long—I will see you at Winona.
(Sig.) "Pirie MacDonald."

We are just in receipt of an inquiry on the School which prompts us to repeat certain information which was given a couple of months ago and that is—the price of tuition—\$50.00—includes the entire expense at the School. It is not necessary to bring "your own supplies and camera." You don't have to bring a thing, unless you care to

slip your favorite retouching pencils in your pocket. Plates, films, papers, chemicals, water, electricity, the use of the most modern equipment, EVERYTHING, is included in that \$50. Can you imagine a broader, fairer proposition or more economical investment than that? It is due to the intense interest of the Manufacturers and Dealers in Better Photographers and Better Photography that we are indebted to them for their material support of the School, otherwise it would be impossible to give this high-grade course of instruction and supplies at the prevailing price of tuition. By careful budgeting, the receipts from tuitions just cover the operating expenses of the School, thus relieving the Association of any expense. The above applies to both the Commercial and Portrait Courses.

A registration fee of \$10.00 is required, leaving a balance of \$40.00 to be paid at the School. The General Secretary will be glad to mail a Prospectus on the School to any desiring further information. Step right up and register today. Line forms to the right, please.

Getting More Visitors into the Studio

FRANK H. WILLIAMS

In building up more business for the photographic studio, it is always important to get more people to visit the studio.

The more folks there are visiting the studio all the time, the more sales the studio "exposes" itself to and the more business it does and the more money it makes.

In view of this, then, it will be found that the use of the following promotion plans will prove to be highly successful in getting more visitors to the studio and in increasing business and profits:—

FIRST—*Staging Interesting Exhibitions at the Studio.*—The photographer has one of the best opportunities in the world for putting on displays and exhibitions from time to time which will get the interest and attention of people and which will bring a large number of new folks to his place of business,

because he is dealing in something that has a universal interest for everyone—pictures.

The exhibitions he staged from time to time might be those of modern pictures and they might be those of local scenes, or they could deal with old-time prints or with still life and individuals.

For instance, the photographer might gather together a good collection of old time daguerreotypes, ambrotypes, etc., from various old residents of the city, and he might arrange these attractively in his studio and then put cards under all of the pictures telling what they are and when they were taken and who loaned them for the exhibition. Then the photographer might advertise in the local papers that he had this exhibition on view at his place of business and he might invite all of the people of the

city to come to the studio and see the exhibit as it would show them something about old time photography which would be novel and interesting.

Undoubtedly this sort of thing would bring quite a considerable number of people to the studio and, unquestionably, all of this would lead to the photographer getting a worth-while amount of business from the visitors.

Again the photographer might stage an exhibition of wedding groups he had taken from time to time and he might arrange the displays in this exhibition according to the years in which they were taken. Such a display would be very interesting as it would show the changes from year to year in the styles of men's and women's apparel.

Also the photographer might put on a display of beautiful local scenes, or he might put on a display of baby pictures and so on and so forth.

Any exhibits would be sure to attract visitors to the studio if they were well advertised and all of them would be sure to be a quite big help to the photographer in lining up more business.

SECOND—*By Staging Demonstrations.*—The average amateur photographer should be one of the very best sort of prospect for the photographer because of the great interest the amateur already has in photography and yet how many photographers set out consistently to get the patronage of amateurs for regular studio sittings?

It would, therefore, be a good promotion stunt for the photographer to every now and then stage various kinds of photographic demonstrations which would get the interest and attention of the city's amateurs and which would bring them to his studio in large numbers. Once the amateurs had been brought to the studio it would be certain that they would follow up this initial visit by other calls, particularly if the photographer made friends of them, and on these further calls the amateurs would sit for regular studio portraits with resultant advantage to the photographer's business.

One of the demonstrations which the photographer might stage at some time of the day when he wasn't particularly busy, as a general thing, with the taking of photos, would be a demonstration of some new wrinkle in printing or developing. Many photographers have methods of their own for getting especially good results along certain lines and all of the city's amateurs would be interested in a demonstration showing just what was done.

Again the photographer might stage a demonstration showing the complete process of making an art study from the time of posing to the completion of the job and he might speed this up so that the whole thing would be done in a very short length of time.

In most places all such demonstrations would be distinct novelties and so they would be sure to get a great amount of attention from people with a resultant good effect on the photographers' business.

THIRD — *By Having Exceptionally Interesting Collections of Views Always on View at the Studio.*

The photographer isn't the only person in the city, as a general thing, who is always doing interesting things in photography. There are other good professional photographers and there are splendidly successful amateurs and there are, perhaps, newspaper photographers who are all doing wonderfully good work.

So why couldn't the photographer stage a display of some of the best work done by the various photographers of the city each month?

During one month the photographer might stage a display of various striking and interesting commercial photographs he had recently taken and with each of these views he could have a typed caption telling when and how it was taken and for whom it was taken and what use it was to be put to.

Then during another month he could show a collection of interesting vacation views taken by amateur friends of the studio and with these, too, there could be typed captions telling all about them.

What more beautiful?

What is more beautiful than a beautiful woman?
And what is so pleasing to a beautiful woman as
a faithful likeness—of herself.

Photographers of women have shown a decided
preference for certain HALOID Papers. Notably
Fine-Fabric Linen, Atlas and Texta. Portraits
done on any of these papers have a unique charm
and character.

We'd like to make you acquainted.

Send for Prints

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

CHICAGO OFFICE
68 W. Washington St.

BOSTON OFFICE, 101 Tremont St. at Bromfield

San Francisco Agent . . . A. H. MUHL, 143 Second Street
Los Angeles Agent . . . A. H. MUHL, 643 S. Olive Street



*Mrs. Siddons
by
Gainsborough*



It would be an easy matter to change the collections from month to month by arranging each month for a display of pictures based on some certain theme.

And if the photographer advertised that his studio was always fresh and timely and interesting by reason of having these regularly changed collections of pictures on view, he would be sure to attract many people to the studio who had visited other studios and found it dull and uninteresting to look at the ancient photos poorly displayed in the waiting rooms of these studios.

FOURTH—By Conducting Classes in Photography.

The taking of pictures with the present-day amateur camera is a very simple matter and almost anyone should be able to get splendid results with even the cheapest of cameras, and yet there are always plenty of camera owners who want to feel that there is some mystery about taking good pictures and who want to get instruction from skilled photographers in getting good results.

Consequently, it would be a splendid promotion stunt for the photographer to announce that he would operate free classes in photography on certain days and at certain hours for all of the people of the city who were interested in the fascinating study and who owned cameras or who were thinking of purchasing them.

The photographer could further announce the subjects which would be taken up in the classes. He could state that the first lessons would deal with the mechanism of the cameras and that members of the classes would be shown how their cameras are made and how to take care of them. Other lessons, he might announce, would deal with such subjects as composition, time exposures, indoor photography, developing, printing and so on and so forth.

And it could be frankly stated by the photographer that his object in instituting such classes was two-fold: First, he was desirous of doing everything he could to further good photography in his city and territory because

of his deep love of photography and second, he was desirous of getting in touch with as many of the people of the city who were interested in photography as was possible, because of the benefit that this would be to his business. The public would appreciate the photographer's frankness in telling these reasons for instituting the classes and so would feel more like joining the classes than they would if there was any doubt as to the reasons why the classes were started.

If the fact of having the classes was sufficiently well advertised and if the photographer did some personal promoting work in securing students, he could soon build up large classes and in this way get many people to his studio who, otherwise, would never come. And, of course, he would make friends of the class members and thus make sure of getting their future patronage.

All of these promotion plans call for the expenditure of time and effort by the photographer, but as all of them would bring more people to the studio and "expose" the photographer to many more sales, they would be well worth all the time and effort put forth in putting them across.

Try these promotion stunts and notice how they help you in getting more business and in making more money.



Child Portraiture

In no branch of portrait photography is the real need for unconventionality more keenly felt than in child portraiture, and yet up to the present no great strides have been made by the professional to get out of the rut and to get away from the old-fashioned methods and poses that all children are photographed in.

To be sure we do not now see many of those ultra-posey and absurd portraits of

small boys standing in impossible positions upon equally impossible accessory shipmasts, and to a certain degree the old fur rug on which countless babies have sat has gone also.

This has had to be, but as far as any general all-round improvement is concerned the profession as a whole has not made any great change in the general style of portrait.

As far as accessories are concerned of late an improvement has been made in this direction which is due to the popularity of white background portraiture called "Sketch Portraits" or "Pencil Point Portraits," or other similar names. This style of portraiture has been the means of eliminating a great many accessories from many studios, and has certainly caused more attention to be directed to securing a suitable pose and arrangement of the figure alone.

Several manufacturers have produced what they term baby furniture, which consists of the usual types of chairs and tables, but made on a miniature scale, for the purpose of photographing small children with, but as furniture of this sort is not generally seen in the children's real homes it cannot be recommended as a good plan to adopt this for the studio, as in the finished portraits one has no other objects but this special furniture to guide one in estimating the relative size and scale of the picture.

All sense of proportion is therefore lost and the small child is made to appear bigger and taller than it should do.

In actual home life a little child toddling about the house assumes hundreds of perfectly natural and good poses when holding on to some chair or stool and when reaching up to some higher object, such as a table or trying to grasp the door knob, and so on.



<p>Our Photo Finishes will make you a steady customer Try us</p>	<p>SOMETHING NEW! A monthly service of Photo Finishers Display Cards to give to your retail stations. Two cards to a set, done in oil colors, each month. New prices in effect Jan. 1, 1925. Circulars and prices on request. Manufactured exclusively by S. L. HENDRICK 123-125 S. JEFFERSON ST. CHICAGO, ILL.</p>	<p>Have your Films developed Best Results are obtained</p>
---	---	---

Please mention "Bulletin of Photography" when Corresponding with Advertisers

The parents are usually quick to notice these little baby actions and these are what they would like to (and should) get in a photograph.

If then the table that the photographer uses is made so small that the tiny sitters can lean right on to it, it follows that the resulting portrait will not be natural.

One particular studio "property" which I admit is most useful and which has also been employed with much success, is a bowl of gold fish.

This always has a very marked fascination for children, and the consequence is that it is now about played out and done to death, and people are beginning to get tired of the eternal fish bowl.

Water in any form will keep children quiet and good, and I would suggest that those workers who wish to get a little different results should try something different, such as an ordinary white washing basin in which the child can wash a doll or sail a small boat or do several other things in a perfectly natural and home-like way.

A doll's tea set, too, can be productive of several successful groups, especially if some *real water* is put in the teapot for the children to pour out, and the old, old dodge of a pipe to blow bubbles.

In connection with the use of water one or two precautions should be taken by the operator.

He should always ask the parent or nurse in charge of the child if they have any objections, as the child may perhaps make its frock a little wet, and some parents greatly object to this.

Also a *clean* towel should be at hand to carefully wipe the child's hand or dress when they do get wet at all.

I have seen an operator hastily snatch from his pocket a dirty pyro-stained rag, which does duty for a handkerchief, to wipe a child's dress, and I have also seen the expression on the mother's face when this occurred. That was quite enough!

In the case of bubbles keep one pipe for

THE HOUSE THAT SHIPS PROMPTLY

You Can Cut Costs

in using Gross Mountings.
The perfection in the
stock used, the careful
sorting before delivery,
and the elimination in
waste

Produce Perfect Pictures

when you use Gross
Mountings.

Ask us for particulars
about the non-trouble
mountings—the

Gross Mountings



325 TO 327 SUPERIOR STREET
TOLEDO, OHIO



TURNER Adaptable LENS HOODS

A detachable extension which can be attached to lens hoods of different sizes.

Made of brass with flexible rim, to grip firmly to lens mount.

PRICES

No. 00—for	$\frac{3}{4}$ -in. diam. Lens Mount	\$0.50
" 0—	" $\frac{7}{8}$ " " " "	.60
" 1—	" $1\frac{1}{8}$ " " " "	.75
" 2—	" $1\frac{1}{2}$ " " " "	.75
" 3—	" $1\frac{3}{4}$ " " " "	1.00
" 4—	" 2 " " " "	1.25
" 5—	" $2\frac{1}{2}$ " " " "	1.50

**CHARLES G.
WILLOUGHBY** INC.
CAMERA HEADQUARTERS

110 West 32nd Street - New York

For Quantity Mountings

The smooth-lying quality and great adhesive power of Higgins' Vegetable Glue make it an ideal adhesive for photographers handling mounting work in large quantities. The cost is most reasonable.

In $\frac{1}{2}$, 1, 5, 10 and 50-lb. containers,
at all good dealers

CHAS. M. HIGGINS & CO.

271 Ninth Street - Brooklyn, N. Y.
CHICAGO LONDON

HIGGINS'



VEGETABLE GLUE

the operator to blow with, but always give a new one to each child.

Remember that especially in the case of children special care should be taken for thorough cleanliness in all things.

Mothers are very particular indeed, and quite rightly, in such matters in their everyday life and they will be quick to notice these little careful attentions to cleanliness at a studio, and equally slow to overlook or forget such cases as the dirty handkerchief I have referred to.

Plenty of toys of all different sorts should be at hand in the studio selected to suit the wide range of ages of children, from a simple rattle to a good dressed doll, doll's pram, doll's cot, doll's house, etc., etc., and also for boys of all ages, such simple toys as dogs, horses, cats, soldiers, a fort with cannons, and for the older children a few good mechanical toys, such as clock work trains, motor cars, ships and so on.

Many children will be good for a long time with picture books or with some colored chalks and paper to draw upon, and in fact every effort should be made to give them perfectly natural and home-like toys, which, as will be seen above, does not mean any great expense.

The operator who will produce the best results in child portraiture must be willing and able to get down to the child's level and play with them. He must have an unlimited store of patience, and must be quick in his decision of the most suitable attitudes and expressions.

In fact, he must be a real lover of children and must really enjoy his work.

Personally, although by lunch time I know I may feel more tired than if I had been for a fifteen-mile walk, there is no morning's work I more enjoy than a good string of appointments for children's portraits.—H.C.

✱

"William the Conqueror," read the small boy from his history book, "landed in England in 1066 A. D."

"What does A. D. stand for?" inquired the teacher.

"Why, 'after dark,' of course," was the reply.

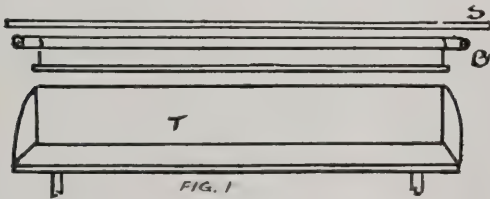
An Easy Way of Filing Negatives

J. R. HALL

It is commonly believed that artists are naturally untidy. Without saying that this is true, I know that many photographers, myself leading the way, have trouble in keeping things in their places. The man who knows just where a thing is at the second it is wanted and that without fuss or bother, is not exactly a universal type of the *genus homo*. The difficulty about systems is not their invention or perfection. It is their utter failure the minute they are neglected. Therefore, the simpler and less laborious a system is, the more likely is it to function indefinitely.

The following idea proved a blessing to one man and may interest others. I struck upon it this way:

One of the cleverest photographers I ever knew spent hours each week looking for negatives. He had stacks of them in every conceivable spot on the premises. It was not that he had no idea of system, a boxing and indexing method was in use at the time, but he was in the habit of putting down whatever was in his hand whenever anyone spoke to him, and promptly forgetting all



about what he was about. Then would start a hunt, which ended in more negatives finding new resting places. He asked me once for a solution of his difficulty, and after looking round the available accommodation, I thought out the following:

The first requirement was a large table, T in Fig. 1. This would accommodate about a thousand negatives at a rough guess. A clean piece of planking about 7 inches wide was wanted to run at the back of it to protect negatives from possible dampness in the wall, and to save the wall from scratches.



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK
WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES

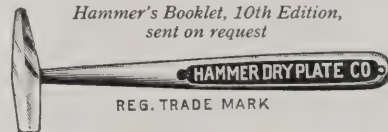
Write for price list No. 8.
Consult Blue List No. 2 on Specialty Work for your
Amateur Trade.

BLUM'S PHOTO ART SHOP, Inc.
1021 North Wells Street CHICAGO

There's no substitute for

HAMMER PLATES

They produce brilliant and reliable negatives. HAMMER PLATES are coated on clear, transparent glass and are unequalled for hot and humid weather.



Hammer Dry Plate Company

Ohio Avenue and Miami Street
ST. LOUIS, MO.

N. Y. Depot, 159 W. 22d St., New York City

The "Two-Way" Shutter

A NEW PACKARD

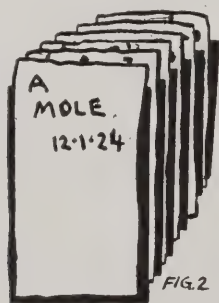
Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN

Two side wings made the shelf proof against negatives falling off at the ends. Over this I indicated the necessity for a spring roller shade (B), placed so that it would run down and completely cover the table and its contents. Over the shade, a narrow shelf (S) to prevent dust getting down behind the shade and could also be used for any other purpose except the storage of chemicals or wet material.

The next requirement was a ream or two of thin typing paper, the kind used for duplicate copies being good enough. Nothing further was wanted.

Now, when you have that fixed up, all you want to do is this. As your negatives come to rest, stack them, one at a time, on the table. Stand each one face inward and immediately against it place half a sheet of typing paper on the end which you have



written the details of the order. (In Fig. 2 I have shown an idea of a stack of negatives, but, for clarity, I have written the supposed reference large. It would in practice be all within the compass of the overlapping part of the paper at the top.)

To find a negative will be work of a moment. When you have removed it, leave the paper on the table, or in a special box or slot. When you have done with the negative, place that with the papers which are at liberty (if you have not time to put it back

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents.

J. H. Smith & Sons Co., 3544 Cottage Grove Ave., Chicago

in its place) and have someone re-sort the negatives and papers at short intervals.

If you like to classify the idea, use different stacks for different types of photographs. First stack portraits; second, groups; third, commercial studies; etc. If you like to carry it further, have a series of tables, one over the other, for different years or different classes of portraits, etc. If you like to add an index book, which I don't advise, as this is approaching the laborious region which brings down so many systems, you can put the index number or letter on each identification paper and sort your stacks accordingly. Plate or film negatives can be handled this way with even less risk than if they were boxed.

The roller blind idea can of course be replaced by a roller top lid, or an orthodox cabinet could be adapted to the purpose. But the more we bring in doors and catches and locks, etc., the more obstacles we put in the way of the system, if the individual using it happens to be, like many geni, easily turned from the methodical path. As it stands, the idea worked well, with the minimum amount of thought or attention.

Every scheme has its drawback and I must admit that the foregoing is no exception. The obvious drawback here is the inadequacy to deal with huge numbers of negatives such as might accumulate in a few years in a large business, without excessive table accommodation. In this case, the idea would have to be limited by time periods, the negatives being cleared off and either scrapped or boxed away at the end of each period. The table, however, is extremely useful for negatives which are, or are liable to be, in frequent demand.

✱

Don't watch the clock—watch your step. It's much more timely.

Our Legal Department

Charging a Penalty on Overdue Accounts

A prominent merchants' association sends in this inquiry, which touches everybody who sells on credit:

Is it within the law for a merchant to make a specific charge for carrying charge accounts?

Not necessarily an interest charge, but a fixed charge per month, acting as a penalty for allowing accounts to run more than thirty days.

One of our members came to the office a few days ago and suggested that a straight interest charge on accounts did not seem to have the desired effect in bringing collections. He stated that he was in business not to loan money, but to sell merchandise, and had thought some of making a specific charge per month for carrying book accounts.

We told him that we could not see how it would be possible to carry it out on the percentage basis without running into difficulties with respect to interest laws.

The suggestion was that a charge of 5 cents on the dollar, or 5 per cent, be made for each month the account is left unpaid.

Is it permissible to make a specific charge for carrying accounts under the present laws and can this charge be greater than the regular interest rate?

I was compelled to advise this inquirer that in all probability any such scheme would be held to be usury, *i. e.*, the charging of illegal interest. The chance is that the man who made such a rule might collect the penalty from some buyers who wanted to re-establish their credit, but he could never collect it by suit, I am certain. The case books are full of decisions that this device or that one to collect more com-

"The best focusing cloth arrangement made"
IS WHAT ONE WELL-KNOWN PHOTOGRAPHER SAID



**The Scheide Focusing Cloth Support
designed to fill a long-felt want**

IT SAVES YOU TIME JUST WHEN
TIME IS MOST IMPORTANT

CHAS. W. SCHEIDE, Elyria, Ohio, U. S. A.

See your nearest stock dealer

I N S E A T T L E

The Sixth Annual SALON OF PICTORIAL PHOTOGRAPHY

Will Be Held This Year From

October 12th to 31st

In The

FREDERICK & NELSON Auditorium

Entries will close September 19th

Details of awards to be made and of regulations governing competition, are contained in a prospectus which will be mailed upon application to

PHOTOGRAPHIC EXHIBITION BUREAU

FREDERICK & NELSON

SEATTLE, WASHINGTON

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

**THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED**

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS

636 Franklin Square Philadelphia

pensation for the use of money than the law allows, were simply thinly veiled tricks to avoid the usury laws. The attitude of the law toward such schemes might be described as one of continuous suspicion.

Of course, there is no question as to the right of a seller of merchandise to collect *legal* interest on overdue accounts, provided he tells his customers in some way that he intends to do so. If he establishes a course of dealing, however, by which for many months he allows a customer to drag along his account without demanding interest, he cannot send a bill for *accrued* interest without notice, because his previous conduct was practically a waiver of his right to charge it. But if he puts on the bottom of his invoices something like this: "This account bears interest at the rate of — per cent (whatever the legal rate for your state is) if not paid within thirty days," he can collect the interest as readily as he collects the principal.

Some merchants who wish to draw a line between the buyer who pays cash and the one who takes credit, do so by establishing a cash price and a credit price. In this way you can figure into your credit price not only interest on the money you will have standing out, but a penalty as well. That is not usury, and no court has ever held it to be such. It is merely the putting of a perfectly legal premium on the paying of cash, or to state it differently, putting a perfectly legal penalty on not paying cash. A cash discount is really the same sort of a scheme—it rewards the cash buyer, or, if you please, penalizes the credit buyer.

To go back to the question of usury, in spite of the very strict laws against usury, an astonishing number of persons, firms, corporations and institutions are charging illegal interest on money owed and getting away with it because nobody raises the question. The number of merchants, manufacturers or other commercial sellers in this class is comparatively small. Most of them are financial people—bankers, banks, loan or mortgage brokers and so on. Leaving

CLOUDY DAY INSURANCE FOR YOUR STUDIO MAY BE SECURED
BY THE INSTALLATION OF THE NEW ALL-METAL

Victor Studio Flash Cabinet

which permits the making of instantaneous exposures—fully and uniformly timed—at any time, regardless of outside light conditions. This ideal studio light combines all the necessary features of the perfect light.

Sold on a Guaranteed-To-Give-Satisfaction basis.

Write for complete descriptive booklet "Dark Days"

J. H. SMITH & SONS CO., 1229 So. Wabash Ave., Chicago, Ill.

out banks for a moment, none of the others are working on legal interest today. On one pretext or another they are collecting much more than that. Sometimes they call the excess fees, or bonus, or commission, but the same schemes have again and again been declared to be usurious and would be again did anybody take them into court. Practically nobody does, however, because it looks like welching, and the average man, in need of money, who agrees to pay an excessive interest for the use of it, will usually go through with it rather than fight. Then, too, the amount at stake is usually small.

I omitted banks from what I said, but the fact is that a great many banks and trust companies are today collecting more than legal interest on loans. And they get away with it, too, for the reasons set forth above. So by the same token might a seller of merchandise.

One reason usury flourishes so today is

the lack of an effective penalty for charging it. Usually the only penalty is the right on the part of the person who has paid excessive interest to get it back again, usually a fruitless proceeding because of the smallness of the sum involved. Only in a few states is the charging of excessive interest a criminal offense.

(Copyright by Elton J. Buckley)

✽

The scarcest and rarest thing in the printing industry is exact information. Most of the stuff that passes as information is mere guess work.

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia



PROFESSIONAL PHOTOGRAPHY PAYS \$50 TO \$250 A WEEK

YOU can quickly and easily qualify for a high-salaried position or start your own business with little capital. Also big money in spare time. Your choice of correspondence or resident instruction.

INSTRUCTION BY OUR NEW CORRESPONDENCE PLAN

Learn at home, in spare time, same method of practical instruction famous in our New York and Chicago schools. Earn while learning. Motion Picture, Portraiture, News and Commercial Photography.

FREE CAMERA—Your choice: Motion Picture Camera, takes standard professional film used in all theatres, or 5x7 View Camera, genuine Anastigmat Lens. Send postcard or letter for Free Book C-65 to our Correspondence Division at 143 West 36th Street, NEW YORK CITY.

RESIDENT INSTRUCTION IN OUR NEW YORK AND CHICAGO SCHOOLS

If you desire classroom instruction, come to our New York or Chicago studio. Largest and best School of Photography in the world. 3 to 6 months' course. Day or evening classes. Easy terms. Motion Picture, Portraiture, News and Commercial Photography.

FREE OUTFIT of materials and use of cameras and all studio equipment. If interested in resident instruction, write today to nearest school for Free Book R-65. NEW YORK, 141 W. 36th Street; CHICAGO, 630 South Wabash Avenue.



New York

NEW YORK INSTITUTE OF PHOTOGRAPHY

Chicago

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Practical Photographic Books

SOLD BY

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. The simplest and most practical course of instruction in Retouching, Finishing and Coloring Methods, 90 pages, with 16 plates; 6 x 9 in. Price, \$2.50.

British Journal Photographic Almanac—Paper covers—1911, 1914, 50 cents each; 1924, 75 cents each; 1925, \$1.00 each. Cloth bound—1909, 1915, 1916, 75 cents each. Postage, 10 cents per copy additional.

Burnet's Essays on Art—The standard work for beginners and advanced workers the world over. Adapted by every prominent art school and teacher. Three subjects treated in one volume: The Education of the Eye, Practical Hints on Composition, Light and Shade. 160 pages; 135 illustrations, handsomely printed on fine wood-cut paper; bound in art canvas. Price, \$2.00. Postage, 15 cents.

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. An exceedingly stimulating and practical book which points out useful and potentially valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. His work is based on the "subtractive" method, which he considers will ultimately prove to be the most useful and technically perfect one. 136 pages, illustrated. Price, cloth, \$2.50.

Cash From Your Camera, edited by Frank R. Fraprie, S.M., F.R.P.S. The only book on marketing photographs now in print. Full instructions on preparing prints for market, with much information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms listed elsewhere as buyers of photographs who are no longer in the market. This is a great postage and time saver. Everyone who desires to make a little money from his photography should have this book. Bound in paper. Price, \$1.00.

Cinema Handbook, by Austin C. Lescarbourea, managing editor "Scientific American." This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen. Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. It is a handbook in the real sense of the word. Flexible cover, 507 pages, gilt edged, profusely illustrated. Price, \$3.00, postpaid.

The Commercial Photographer, by L. G. Rose. A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation. The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required. 148 pages, 85 illustrations. Price, in cloth, \$4.00 per copy, postage 15 cents extra.

Camera Lenses—Including lenses used in enlarging lanterns, etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 illustrations and Diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. Price, stiff board cover, \$1.25.

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and materials and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. Price, \$5.00.

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. Cloth, \$3.50, postage 15 cents extra.

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. Price, \$3.50, postage, 15 cents.

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. This is a book the photographer has long desired. 135 illustrations, 10 tables and 266 pages. Price, cloth, \$3.00, postpaid.

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. This book of 96 pages fills a need in photography, as it is an up-to-date compilation. It should be in the hands of every worker in photography. Paper Cover, 50 Cents. Cloth, \$1.00, postpaid.

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. Price, \$6.00.

Motion Picture Photography for the Amateur, by Herbert McKay. Mr. McKay is a widely known authority on the mechanics of motion picture photography. The book contains 225 pages generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author has purposely avoided going into complex detail and has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. Price, cloth bound, \$2.50.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Diffusing the Artificial Light in Portraiture

Artificial illumination is gaining favor with portrait photographers. Properly manipulated, it yields some beautiful effects, and again, when inconsiderately applied, the effects are other than desirable.

Many a worker who is capable of effecting fine results with daylight illumination fails woefully when he attempts a portrait by electric light. Naturally he blames the light, inasmuch as he is conscious that he has manipulated it according to prescription and is assured that he knows what is proper lighting in a portrait. But he fails to appreciate that it is not in the light itself but in the misuse of the light that the discrepancy lies.

He knows surely from mere observation that the electric light is a concentrated, intense source of light, and, used directly, of necessity must cast hard shadows, shadows clear-cut and well defined, which implies that it needs must be screened so as to make it a diffused light.

If tissue paper be used for the purpose of diffusing the light, and is placed close to the lamp, the shadows still remain strong but at the same time their edges are materially softened.

If we use a head screen covered with translucent muslin, interposed between the source of light and the model, soft shadows as well as indefinite outlines are secured and the modeling in the shadows is preserved.

Now, it will be noticed that the closer up this covering head screen is to the model, the more the intensity of the high-lights in the subject is reduced. Indeed, it is possible to flatten out the light so as to equalize its distribution on both sides of the face. There is one thing, however, to be remembered, that light must reach the reflector before the reflector is able to throw that light on the model, hence the diffuser must not be in a position relative to the reflector so as to cut off the light from it. If a single light is used for the illumination, a good way to

WRITE


for lists of Platinotype, Palladiotype and Satista Papers, and for Enlargements and Contact Prints on Bromide and Chloride Papers, Finishing, etc.

WILLIS & CLEMENTS, Inc.
604 ARCH STREET
PHILADELPHIA, PA.

PHOTOGRAPHERS are the only business men who pay a tax on the apparatus they require to earn their living.

The excise taxes on cameras and lenses can only be repealed by an act of Congress.

Write your Congressman about this unjust condition.



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ
Dagor f6.8
Descriptive literature upon request
C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City

THE AIR BRUSH and the PHOTOGRAPHER

(PHOTO MINIATURE SERIES No. 181)

A handbook of common-sense information about the Air Brush and its uses in photography: for improving, finishing and coloring prints; retouching negatives; working-in backgrounds; coating special papers and in pictorial photography.

Price postpaid, 40 cents

FRANK V. CHAMBERS

636 South Franklin Square

Philadelphia, Pa.

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

BURNET'S ESSAYS ON ART

By **JOHN BURNET, F. R. S.**

The standard work for beginners and
advanced workers the world over.

Adapted by every prominent
art school and teacher.

Three subjects treated in one volume:

**The Education of the Eye
Practical Hints on Composition
Light and Shade**

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

secure diffusion by screening is to put behind the light a white card and then cut off all direct light by means of a saucer-shaped reflector, placed in position so as to cut off the direct light.

Another factor in lighting is that had by management of the distance of model from the light source. It is surprising how easily effects may be had by this simple device.

~

Let the Photographer Smile!

FRANK FARRINGTON

One of the higher courts of the land has gone on record to the effect that the ability to smile is as valuable as a cash capital of twenty thousand dollars.

A boy met with an injury to the muscles of his face through contact with an exposed electric wire. That injury deprived him of the use of the muscles that would enable him to smile. Action brought against the parties responsible for the carelessly exposed current resulted in a verdict for the above mentioned sum.

The only thing wrong with that verdict is the amount. The boy did not receive large enough damage award. Would you sell your ability to smile?

In *Forbes Magazine* a while ago there appeared this statement:

"Everything is going to break right some day for the man or woman who smiles. If the smile does not bring riches, it will at least bring happiness to self and to others, and happiness is greater than riches, for riches are valuable only for what happiness they buy."

A prominent New York broker has this to say, and I omit the somewhat profane emphasis he puts into the statement: "Do you know . . . that a smile is the most important thing in the world, the religion of all religions?"

Probably he goes too far in his enthusiasm, but not so much too far at that.

A smile will accomplish wonders far beyond what most of us realize. We are influenced by smiles without realizing it. If

we realized their effect better, we would ourselves smile oftener.

But it is essential that we smile from within. The world is not to be moved with a mechanical action of the facial muscles that may produce something that is technically or anatomically a smile, but that psychologically is a frown.

All this is something worth while for the photographer to keep in mind in meeting the patrons who enter his studio, many of whom feel about a studio very much as they feel about the dentist's office. Smiles disarm diffidence and indifference and develop warmth of friendly interest.



Willamette Valley Photographers

The Willamette Valley Photographers held their regular monthly meeting in McMinnville, Oregon, April 25, at 6.30 P. M.

After a banquet at the Yamhill Hotel, the business meeting was called at the Trullinger Studio by the President, Miss Kathryn Gunnell, of Salem. Some very important business was taken up at this meeting and the report was made that 90 per cent. of the Valley Studios are now members of the Association. D. Perry Evans, of Portland, who is the President of the Pacific International Association, was present and made an interesting talk regarding the plans of the San Francisco Convention. Mr. Ganzler, President of the Portland Commercial Photographers, also gave an instructive talk on what they are doing in Portland.

Those present were W. M. Ball, Margaret Giletly, Mr. Howells, Dorothy Heinz, Mr. Gardner, of Corvallis; Mrs. M. E. Gunnell, Kathryn Gunnell, Mr. Prescott, Mr. and Mrs. Trover, Mr. and Mrs. Cronise, J. O. Brown, J. A. Brockman, of Salem; Mrs. Myrtle Davidson, of Monmouth; Harold Graves, of Tillamook; Mr. and Mrs. Ganzler, Mr. and Mrs. D. Perry Evans, of Portland; Mr. and Mrs. C. M. Coffey, Mrs. Effie May Newton, Minnie and Mary Trullinger, of McMinnville.

The next meeting will be held in Tillamook May 23.



Don't Cash Checks for Strangers

Strangers are not always crooks, but crooks are usually strangers, and we cannot emphasize too strongly the danger of violating this rule without absolute proof of identity. Be cautious in your dealings with strangers who desire to use Certified Checks, Cashier's Checks, or Bank Drafts in their dealings with you, as they may be forgeries.

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.
(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City

Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Ave., Chicago

WILLOUGHBY

110 West 32d St.

New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By **ALFRED B. HITCHINS**

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation.
It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

AS WE HEARD IT

J. C. and G. H. Graham, of Mayfield, Ky., have established the Graham studio in Paris, Tenn.

Norman D. Campbell, of Calais, Maine, is opening a studio at 184 Water street, Augusta, Maine.

Ray H. Manchester, of New London, Wis., has sold his studio to Benjamin Volla, of West Salem, Wis.

Adolph Zamsky, of the Zamsky Art Studio, Chisholm, Minn., has opened a branch studio in Ely, Minn.

Alonzo Carter has moved from Memphis, Tenn., to Helena, Ark., where he has opened a studio at 229½ Cherry street.

O. R. Moore, Sturgeon Bay, Wis., has bought back his old studio in Wisconsin Rapids, Wis., and took possession May 1st.

M. B. Wade, formerly of Detroit, announces the opening of his new studio at his home on East Sixth street, Russellville, Ky.

Orville W. Engel, of Strasburg, Ill., has purchased the studio of W. W. Wilson, in Gillespie, Ill. Mr. Wilson is obliged to give up his business on account of ill health.

The Nelson DeVine Studio, in South Broad street, Norwich, N. Y., has been sold to E. S. Milard. Mr. and Mrs. DeVine and family will leave June 1 for Poughkeepsie.

The studio of Byram & Mazerum, Danville, Ill., was badly damaged by fire on April 28th. Loss is estimated at \$15,000. The fire originated from an explosion of chemicals.

Hobart F. Peck, widely known photographer of Akron, Ohio, died from a stroke of paralysis on May 3rd, at the home of his aunt, Mrs. W. H. Upson, 135 Mayfield avenue.

Wells R. Sheelor, of the firm of Sheelor Brothers, commercial photographers of Omaha, Nebr., died on April 21st, after suffering from pneumonia for some time. He was 37 years of age and is survived by his parents, two brothers and two sisters.

✱

Getting a trifle tired of listening to the outlandish fish stories of a grocer who had just returned from a trip across the ocean, Lee Dobson related an incident that occurred while on a fishing trip in northern waters that earned for him the fish story championship of the lodge.

"The fish was so big," said Lee, "that it took three of us more than two hours to wear it out and get it into the stern of the boat.

"Once its tail hit the stern of the boat," he continued, "and turned us around half a dozen times before we stopped whirling."

"Must have been a shark," said one of the audience.

"Nope," answered Lee, "it wasn't a shark."

"A whale," suggested another.

"No," said Lee. "It couldn't have been a whale, because we used a whale for bait."

Please mention "Bulletin of Photography" when Corresponding with Advertisers

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

626 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 928

Wednesday, May 20, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	611
Concerning the Ticket Scheme	612
Photographic Chemicals	613
Association News	614
The Best of a Bad Job—Illustrated (J. R. Hall)	615
Illustration by Charles L. Rosevear	618
Professional Photographers' Society of Ohio	619
"Pet Formula" (H. L. Goodwin)	619
A Curious Legal Twist About Partnership Property } (Elton J. Buckley)	620
Why Some Studios Don't Make More Money } (Frank H. Williams)	622
Retrogression of the Photographic Image	626
Join Up! (Frank Farrington)	629
Mystical Photography—Illustrated	630
National Baby Congress	631
P. A. of Pa.—Harrisburg Section	633
As We Heard It	634

Editorial Notes

A photographer leasing premises in a certain building locks up and leaves town for a few days. He carries fire and burglar insurance. On his return, he finds that a burglar has called and split the door, cracked the glass, spoiled the lock and jimmyed the jambs all up.

The damage is estimated to be about \$25. Who is to pay for the repairs? The landlord, the insurance company or the tenant?

Expert advice is asked and a wide difference of opinion is forthcoming. The landlord calls on the tenant to have the repairs made at the tenant's expense, as the latter carries burglar insurance. To this demand the insurance company, through the tenant,

makes answer that the tenant has no claim, as he has not lost anything or sustained any damage of the things he insured, inasmuch as the burglar did not gain entrance.

On legal decision, the landlord finally foots the repair bill.

✽

No indeed, we have not yet exhausted the subject of expression, for it is a larger and more far-reaching consideration than many people imagine.

Just at this time we wish to point out, if you please, that the mood of the man at the portrait camera is, without question, reflected in the expression of the subject. If he is genial, and shows a lively interest in producing acceptable results, all goes well. If it is getting late in the afternoon, if he has a train to make; if he has other pressing appointments; if for a dozen other reasons he is impatiently disposed to speed up the sitting, while his patron has all the time there is, he can easily spill the beans. This, in a manner of speaking, means that he will upset the subject, and even if she is disposed to come back at all, he is likely to have his work to do all over again. She is looking at the matter of a sitting from just one point of view—her own. Hasn't she screwed up her courage to concert pitch? Everybody who knows anything at all, knows that the

photographer's perch is only a hop short of the dentist's chair, and hasn't she skipped a "bridge" and spent hours dolling up? The very least the photographer can do is to show an appreciation of these sacrifices and efforts on her part by patience and consideration on his!

Permit us to observe that any highly ornamental, but utterly artificial attitude you may assume, while inwardly cussing, is perfectly transparent to the discriminating sex—you cannot afford to be caught at it. Your principal job in this profession of portraiture is the case on hand, and it must have the right of way over all other dates, be they for trains, golf, eats or other forms of joy whatsoever.

Portraits of "grown-ups" should naturally show them in attitudes of repose,

as though they were listening to something you have to say. This pose is, therefore, representative of the subject.

How shall the child who is normally on the keen jump every waking moment, be shown? The customary manner of portraiture for children is to impale them like a bug on a pin by means of a "birdie" or some other means of capturing their attention. Even at that, you have not a normal picture of the child himself—he is not interested in you, but in something doing.

Herein lies a suggestion in what is called progressive action.

Pose a boy in six consecutive pictures in baseball or boxing togs; or for a fascinating run of four to eight pictures, a maiden of five years with a doll and a baby carriage, and see what their folks will do to you.

Concerning the Ticket Scheme

Some remarks concerning the specious ticket scheme with its siren-like soprano song of enticement to lure the gullable photographer to his destruction, were set forth in a previous number of the BULLETIN OF PHOTOGRAPHY. We feel that it is our duty in our editorial capacity to enlighten the general public somewhat of its methods. Since that publication, we have received a luminous letter from a prominent portrait photographer, which presents the case so completely and clearly that we feel every one who reads it shall not need further argument to convince him of the probability that in adoption of this ticket scheme will land his business "in shallows and in misery."

The coupon proposition is well-known to the profession and needs no further consideration here than the posting of a warning of the demoralization it is capable of. It has worked havoc with business wherever it has been introduced and will continue its disastrous agency if not checked.

We thought it quiescent in the general community, but it seems that an injection of energy, due to its advocacy by a photog-

rapher of reputation, has resuscitated it, resulting in the broadcasting propaganda under his patronage.

Our correspondent has listened to the voluble discourse as presented by the lady interested in its promulgation. He was recipient of all the particulars from A—Z, and has given the scheme his earnest investigation, with the conclusion reached, that it is incomprehensible to him how any intelligent man can possibly give it a second thought, so obvious is its destructive operation.

This correspondent figured out the cost on the basis of selling one thousand tickets at one locality, which corresponds with the number which the propagandist estimated should be placed in a town of, say 100,000.

Here is the result:

"1,000 tickets sold, assuming 700 redeemed. Cost, material including folders, plates and actual labor, \$446.64. This item is a fixed expense to complete the photographer's part of the contract with the customer. They having paid to the agent, \$0.50 each, which gives them the guarantee of one "Woodwild

Panel" 5 x 9, beautifully foldered, with folder being bought through the agent. Assuming that 500 of these 700 ordered duplicates, and had an average sale of 3 each at \$7, the gross receipts to the photographers will be \$3,500. This would mean 1,500 duplicate prints, if it were possible to do this and using this as a basis, because the party claimed that her experience had been that this proportion ordered.

"We will follow the cost on the 1,500 duplicate prints. Personally, I think this is a very high average. My judgment is that it could not be maintained. In the first place it will require unusual salesmanship, and some very clever and skillful work on the part of the receptionist. If the average sale fell below this figure the ratio of cost production would increase very materially and very rapidly, throwing our calculations, as shown below, far from this estimate. However, let us assume that the rate is on a 500 basis. The cost of material to produce these 1,500 prints, including labor, would be \$312.08. The cost of the free pictures would be \$446.64 or a total cost of \$758.72. This item does not include your fixed charges or general expense, which is 22 per cent. of your entire expense, and should be added before you can figure any real profit, if you expect each order to pay its proportion of the entire overhead. But for the sake of the argument, *i. e.*, that this item of expense goes on regardless of whether you are doing business or not, it costs 21 per cent. to get this, or 33 $\frac{1}{3}$ if all the expense is added. If this was a guaranteed proposition and there were no chances and no demoralization of business and business ethics, one might be justified in considering the proposition that would bring in \$3,500 gross on a basis of 21 to 33 per cent. But in this case, as in others where there is anything free, you are taking very long chances and

the pictures that you give free satisfy the curiosity of the customer, and as has been said by others, 'when curiosity is satisfied you satisfy 80 per cent. of the appeal.' As I said before and desire to emphasise again the ratio of cost increases very materially if the orders fall below the estimate upon which we have passed our figures."



Photographic Chemicals

There never has been a time when the photographer was so well catered for as he is at present, all his requirements in the way both of apparatus and materials being met, and more than met, by enterprising manufacturers. One of the directions in which this fact is most conspicuous is that of photographic chemicals and preparations of them. The demand for most of the former is now so large that they are made in bulk of a special photographic quality.

It may be asked why should there be a "photographic quality" at all; why should they not be simply "pure"? But purity is a relative term. No absolutely pure chemical can ever be manufactured; but how near one should go to such an impossible ideal is entirely a question of economics, and in each industrial process the chemicals employed should be as pure as the process demands; but *no purer*, if such extra purification is to cost money. All we as photographers require is to know that the chemicals we use are so pure that no possible failure or imperfection in our work can be caused by them. This result can only be ensured by elaborate testing, either on the part of the maker or of the user. With most of us the latter is out of the question; but by taking care that we get the "photographic quality" from a house of repute, we can count on the former.

But this is not the only difficulty. There is also the question of nomenclature. To any one unfamiliar with chemistry, the differences between "sulphide," "sulphite" and "sulphate," must seem trivial; yet we soon learn that these are widely differing sub-

stances, between which there must be no manner of confusion, if we are to succeed in our work at all. It would be well if this were all, but, unfortunately, it is not so.

There are different substances passing, colloquially, under the same names. "Carbonate of soda," as supplied by a grocer, is not what the chemist calls carbonate at all, but bicarbonate. "Ammonia," sometimes called "lump ammonia," is the name given in household parlance, not to the "liquor ammonia," which the photographer refers to, nor to the gas, which is what a chemist calls "ammonia," but to "ammonium carbonate." Then, again, there are at least two kinds of sodium carbonate on the market: the "crystals" and the "anhydrous." Five parts of the anhydrous are equal to fourteen parts of the crystals. In the same way we have two sodium sulphites: the "crystals" and the "anhydrous," the former being one-half the strength of the latter.

When one is alive to the fact that there are these differences, there is not much chance of mistakes arising; but if there were, such chances could be eliminated by

the use of the standard, ready-made, photographic preparations, already referred to. These not only insure us that the right kind of chemical has been used, of the requisite degree of purity, but they also reduce any weighing or measuring to a minimum.

Not so very long ago the photographer of any standing at all scouted the idea of using a ready-made developer or toning bath. It was not only *infra dig.*, but there was certainly a belief that such things were inferior in the results they gave to those which could be got with solutions compounded by the user. This state of things has passed away. No such idea is seriously entertained today. It is recognized that such preparations are at least as good as can be made at home, while, in actual fact, they are in some ways better, as we have just pointed out. They all make for a saving of time and a saving of trouble, and anything which saves time and trouble without affecting the results is advantageous, by allowing more thought and attention to be given to those essentials of our work which the dealer and the manufacturer cannot provide.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

P. A. of A. Summer School

Commercial Course, July 6 to 25

Portrait Course, August 3 to 29

In two and a half months, the opening bell will be sounded for the Commercial class at the P. A. of A. Summer School at Winona Lake, Ind., at which time, those knowledge-seeking, progressive photographers in this branch of the profession will inaugurate the first class of this greatly desired course. We have already announced that Mr. C. W. Howson, of Minneapolis,

will be instructor in charge of the course, and two weeks ago gave a digest of the plans along which he will operate. Coupled with his previous experience as an instructor is the fact that he now owns the largest commercial studio in the northwest, so when a man knows how to "preach" and by "practicing what he preaches" is able to gain success, we have every confidence that his

preaching to others will set them on the road to a similar state of prosperity.

The field of Commercial Photography is absolutely without end but it is only those with a thorough understanding of the underlying principles and fundamentals, who are going to progress. A man should be so fortified in his fund of knowledge that the execution of each and every job, no matter how large or how small, will be a foundation stone in the building up of a larger and more substantial business. The P. A. of A. Summer School is a wonderful opportunity to skip a good many grades in the "School of Hard Knocks" and most certainly will save the students many times the price of tuition and traveling expense.

There are many photographers attempting commercial work who are trying to adapt their portrait methods and equipment with a questionable degree of success. Think what a boon this is—to be privileged to attend a modern commercial studio, turning out actual work in all lines, step by step, and handling such specialties as the photographing of buildings, exteriors, interiors, machinery, automobiles, window displays, legal work and landscapes—to be able to learn how a specialist takes pictures of china, glassware, drygoods, candy, jewelry, furniture, paintings and hardware with a hundred-and-one little tricks of the trade that are found necessary in bringing out the salient features of the article. Color separation, a problem that is puzzling many, will be taken up and its advantages and possibilities explained in detail.

Ten weeks ahead is by no means too early to lay your plans to take advantage of this Course in Commercial Photography which will be held in the same building at Winona Lake in which the Association has conducted its Portrait Courses the past three years. Director Towles has just returned from the School where he made such arrangements as will insure the modifications necessary for commercial work being completed before July 6th, the opening date.

Bear in mind—the tuition for the three

weeks' course is only \$50.00, which includes all expenses for supplies and the use of equipment. Of this amount, \$10.00 is required as a registration fee, to be sent to the General Secretary of the P. A. of A., the balance to be paid at the School. Better register TODAY and then watch your business pick up next fall.

The Portrait Course starts right after the Commercial Convention or on August 3rd, and will cover everything that pertains to a modern Portrait Studio. In addition to the regular classes in the artificial light camera room, the daylight camera room, developing, printing, retouching and enlarging will be the subject of finishing. Special periods will be devoted to lectures on reception-room work, advertising or "getting the business," management and ethics. Truly, this is another bargain when the tuition price of \$50.00 is thoroughly understood to cover all the expense at the School. The same registration fee of \$10.00 is required with the balance payable at the School.

✽

The Best of a Bad Job

J. R. HALL

I remember once, in the long ago, reading that there was only one thing to do with a bad negative—that was to reduce it. Reduce it good and plenty with a mallet. At that time I did not believe the good advice, in fact, I believed that there was not a negative (or a "negative") from which a print could not be obtained, if not by straight means, then by cajolery, threats, subterfuge, strategy or other fair and foul methods, and so well did I live up the conviction, that at one time I was known as the "ferri-cyanide artist." But those halcyon days are gone and for some time now I have followed the reducing creed with all negatives that did not please at birth. This, by the way, to prevent any mistaken reading of the following, which is not advocating faking for faking's sake.

In the case of an accident happening to a negative, it is a general rule of nature that that negative should be an important one

and one in immediate demand; also one that cannot be easily replaced. Thus it may come about that the veriest purist is driven to fake on occasion. Figure 1 is from a print off a negative that fell onto the dark-room floor while both were wet. Incidentally, this illustrates the beauty of glass plates. They break, where a flat film—but there, try to pick a wet one off a soupy floor. The print was made after all possible had been done, including a pile of retouching. Why did I not reduce it? Well, it happened of course to be the only view of the lady, out of a number, which anything like pleased; and after discarding a number of others, I was constrained to fish the damaged one out of the bucket and see what could be done with it.

I cut the head from a print similar to Fig. 1 and squeegeed it to a sheet of glass. The bottom edge was cut in serrations. With



Fig. 1



Fig. 2

the glass erected a few feet from a patterned wall paper, I made a new negative. This was retouched and a print made on linen surface paper. The linen grain cancelled out most of the remaining unevenness and I regard this move as a great time saver. The same surface lends itself to pencil work without risk of the strokes being too noticeable, and after a little had been done this way, the print was mounted on a border mount and copied again. A little retouching on the negative now permitted a print to be made, from which Fig. 2 is taken.

Of course, in repeated copying and retouching, there is a risk of losing the likeness and to obviate this, one must take careful note of the sitter's face. But the use of the linen surface paper reduces the risk by greatly reducing the need for pencil work.

A more orthodox method of bringing about a similar result is to make a light enlargement and work it up to as near perfection as possible, copying down for the

(Continued on page 619)



FIRST PRIZE



SECOND PRIZE



THIRD PRIZE

THREE GREAT PRIZES

For the loan of old photographs to be shown in
Beattie's Exhibit at the

Cleveland Convention - *July 27th*
San Francisco Convention - *Sept. 1st*

FIRST PRIZE. Beattie's Maxima Flood-Lite, *the greatest studio light in the world*. Value \$175.00. Will be given for the most interesting old photograph, judged as to lighting, posing and age.

SECOND PRIZE. Beattie's Minima Flood-Lite, *the most wonderful studio and home portrait light possible for use on a house circuit*. Value \$115.00. Given for the most interesting Daguerreotype, Tintype, or old photograph of a formerly well-known or famous person.

THIRD PRIZE. Beattie's Hollywood Hi-Lite, *the original beam of sunshine under easy control*. Value \$75.00. For the most humorous old photo, judged from a standpoint of pose, style of dress and general effect.

JUDGES. GEO. W. HARRIS. - W. S. LIVELY. J. W. BEATTIE.

CONDITIONS. Any photographer, anywhere, is eligible to win, and he or she need not be the owner of the one or more pictures submitted. All pictures must bear the name and address of sender, not only for exhibition purposes, but to guarantee safe return by Oct. 1st. Pictures sent by registered mail will be returned same way.

Prizes will be awarded at Cleveland Convention, and shipped from Hollywood by prepaid freight or express to any part of the world. Price of prize Lite may be applied on any other Beattie Lite.

GET BUSY NOW. INQUIRE AMONG YOUR FRIENDS.

Send all pictures for this competition to

BEATTIE'S HOLLYWOOD HI-LITE CO.

Dept. B. P. 6548 HOLLYWOOD BOULEVARD
HOLLYWOOD, CALIFORNIA

The genuine Beattie Lites are sold only by Beattie, direct to you



Charles L. Rosevear
Toronto, Ontario

From the Ontario Society of Photographers at Buffalo

new negative. But the amount of skill necessary to do this, consistent with a technically good result and a preserved likeness, is considerable. The chances are, in fact, that the likeness will go or the result will look an obvious copy. The method described above, while by no means as good as getting a satisfactory new negative direct from the sitter, is about as useful as anything under the circumstances.

"Pet Formula"

H. L. GOODWIN

Water	16 oz.
Tolidol	24 gr.
Sulphite soda (dry).....	72 gr.
Carbonate soda (dry).....	96 gr.

Tolidol is my favorite, because it gives a "gray" black instead of a "blue" black, hence it gives truer color values, in my opinion.



PROFESSIONAL PHOTOGRAPHERS' SOCIETY OF OHIO

Top Row, left to right—J. A. Bill, Felix Schanz, C. S. Bateham, George M. Edmondson, Vinton Herron.

Center Row—A. E. Riley, Frank Scott Clark, Francis Paulus.

Lower Row—George B. Sperry, W. S. McKeon, C. L. Lewis, Louis Steman.

We are in receipt of a letter from C. L. Lewis, together with a group-picture of the boys that attended the P. P. S. of Ohio meeting of April 27 and 28.

We are told of the grand time experienced and the profitable issue of the occurrence. It was pronounced to be the best meeting ever held.

Mr. Francis Paulus, of Detroit, functioned as the critic and gave a most interesting talk. At the first meeting various methods of lighting were experimented with. Two or more models were employed with two or more cameras in operation at the same time. Meanwhile development and printing methods were exploited, both contact and

projection being indulged in. Jack Schafer, of the Eastman Kodak Company; Harry Elton, of the Cramer Dry Plate Company, and Fred Vaughn, of Defender Photo Supply Co., were hard at work with their prints and papers.

The men present from out of the State were Felix Schanz, of Ft. Wayne; Frank Scott Clark, of Detroit, with his friend, Mr. Paulus, the artist, and Will Armstrong, of Ann Arbor, Mich.

They appointed Mr. Armstrong secretary pro tem. in the absence of the official secretary.

George Sperry was elected a member.

The fall meeting will be held in Columbus, Ohio, when an increase of membership is expected.

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(MR. BUCKLEY is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, MR. BUCKLEY will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

A Curious Legal Twist About Partnership Property

I have talked from time to time about the peculiar law of partnership; how unfairly it seems at times to work, how complicated it is, and how important that every member of a partnership, as well as everybody dealing with one member of a partnership, should know something about partnership law. Some very hard bumps have come from not knowing partnership law. Men who actually weren't partners, but who carelessly allowed themselves to appear as such, have been held as partners, with consequent loss; partners who were not aware of the extent to which their fellow partners could legally bind them, have been let in for expenditures which they didn't authorize and didn't want; retiring partners who generously gratified the remaining partners' wish that the firm name remain the same, have found themselves legally liable for the debts of the firm after they retired just as they were before, and so it goes. I could cite thousands of cases in which somebody has come to grief because of ignorance of the law of partnership.

I have just finished reading a case which shows a curious twist of partnership law. Possibly it will fit some of the readers of these articles. Let me say at the outset that when a partnership owns property, real or personal, the law considers it as being held separate and distinct from the property which the members hold as individuals. If the firm fails it will all eventually go into one pot, but short of failure the distinction is this: Property held by a partnership, as partnership property, is first liable for the partnership debts, and can't be touched for the individual debts of the members of the

partnership until all the firm's debts are paid. When the partnership debts are all paid, the balance of the partnership property, if any, is available for the individual members' debts.

This rule works out sometimes in a very curious way. In the case I referred to a certain business man owned some valuable personal property and real estate, which he pledged as security for a personal loan. He and his wife joined in a deed of trust to the lender. This deed of trust, which was to all intents and purposes a mortgage, was recorded, and the lender considered himself absolutely secure.

At the time this loan was floated the business man, who had borrowed the money, had formed a partnership with another and contributed, as part of his contribution to capital, the very property which he later borrowed against. In that way it had become partnership property and primarily liable for the debts of the newly organized firm. The case doesn't disclose whether this whole scheme was cooked up, but a little later the firm borrowed some money and gave this same property as collateral, executing a deed of trust to the lender in this case also. Thus there were two deeds of trust, or mortgages, against the same property, covering two loans, the one given by the partnership being eight months later than the other. Both were recorded.

The partnership didn't pay interest on its loan and the lender got after the property. At this juncture, the man who made the first loan asked for an injunction, on the ground that there were two loans and two deeds of trust on the same property and as

1000 VIEW POST CARDS

in Photo Gelatine at less than the cost of a half-tone plate. Write for samples and prices.

PHOTO PROCESS CO.

P. O. Box 30

Walbrook, Maryland

his was the first, it took precedence, especially as it was recorded, which was notice to the whole world of its existence. Off-hand, you would think there could scarcely be any question about it, would you—the first loan and the first pledging of the property had the first place.

The court, however, decided the other way. The bill for injunction was thrown out. The court said that the loan made by the partnership took precedence, because the property had become partnership property when the owner of it formed the partnership, that it was partnership property at the time he pledged it for an individual loan of his own; that because it was partnership property, it was primarily liable for partnership debts and would first have to be applied to the payment of the debt created by the partnership.

Now you can see the importance of the thing, because the first lender was completely done out of his security, although the man who borrowed from him was in a sense the owner of the property when he borrowed on it, and although he held a recorded deed of trust or mortgage. Because of its importance, I have tried to make a somewhat complicated situation clear. In the case I have been discussing, either the partner who first floated his individual loan was a sharp crook who knew that pledging the property for his personal debt wouldn't prevent him from subsequently pledging it for his firm's debt, or he was honestly ignorant of the principle of law which first applies partnership property to firm debts, and disregards all previous efforts which may have been made to pledge it for the individual member's debts.

(Copyright by Elton J. Buckley)

"They Don't Make Lenses Like That Nowadays"

Grandpa and his favorite lens grew old and out of date together. Today, in the spirit of modern portraiture, we produce lenses such as photographers of another generation never dreamed of; lenses with the advanced qualities of



SERIES B

Gundlach Portrait Lens f4 and

HYPERION

Diffusion Portrait Lens f4

Write for Complete Catalogue of Gundlach Cameras, Lenses and Apparatus

GUNDLACH-MANHATTAN OPTICAL CO.

841 Clinton So.

Rochester, N. Y.

THE British Journal of Photography

PUBLISHED EVERY FRIDAY

For 70 years the B. J., as its readers call it, has been read by professional and commercial photographers of all English-speaking countries. Its articles on the practical and business branches of portrait, commercial and press photography are the weekly counsel of thousands. If you get it for awhile, you will find out its value in your business.

The terms of subscription throughout the United States are \$4.75 per annum, post free. Send your subscription to the office of BULLETIN OF PHOTOGRAPHY, or apply to them for a specimen copy. Trial three months' subscription, \$1.25.

HENRY GREENWOOD & CO., Ltd.

Proprietors and Publishers

24 Wellington Street, London, England

Our **Photo Finishers Display Cards** will make you a steady customer. Try us.

SOMETHING NEW!
A monthly service of Photo Finishers Display Cards to give to your retail stations. Two cards to a set, done in oil colors, each month. New prices in effect Jan. 1, 1925. Circulars and prices on request. Manufactured exclusively by

S. L. HENDRICK
123-125 S. JEFFERSON ST.
CHICAGO, ILL.

Have your **Films developed** from the Best Results are returned.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

Photographic Facts and Formulas

By E. J. WALL
F.C.S., F.R.P.S.

THIS book is a wonderful addition
to photographic literature, con-
taining, as it does, 969 working direc-
tions, tables and formulas, covering all
departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE **\$4⁰⁰** PER COPY

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia, Pa.

Why Some Studios Don't Make More Money

FRANK H. WILLIAMS

The proposition of making more money is, of course, of primary importance to every photographer. Greater profit means success—it means greater chance for doing fine work and this, in turn, means that more profitable work will come to the studio.

But, in some cases, it seems to be hard for the studio to make a good profit.

Why is it that some studios fall down this way?

Here's one reason for this situation as told by a live-wire Western photographer who has built up his own studio from a non-paying proposition to a very profitable business, indeed.

"When I first started in business," said this photographer, "I didn't make any money at all. In fact for some years after I started in business I just barely got by.

"All this time I was doing a pretty good volume of business and I should have been making money. So I couldn't figure out what the reason was why I didn't show more of a profit.

"One day I was talking with a printer friend of mine about the matter and from him I secured a mighty good idea.

"‘Maybe,’ said my printer friend, ‘your trouble is about the same thing I was up against. I never made any money in my print shop until I cut out doing so much work for my own use and for the use of the shop and for advertising purposes. My first idea about my shop was that it cost me almost nothing to turn out printing for my own use. So I ran wild in printing large quantities of stationery and blotters for advertising purposes and other sorts of advertising materials. But when I found I wasn't making money, I looked at the thing carefully and I found that fifteen percent of all my printing was unproductive stuff for which I got no pay. My profits were all being eaten up by this non-productive stuff. So I charged up against the office at full

THERE IS A REASON

for the exceptional quality in

CENTRAL DRY PLATES

The new plant is away from the smoke and dirt of the city.

This location, with its pure water, up-to-the-minute equipment and perfected emulsions, insures

DRY PLATE QUALITY

Write for our new scale of prices.

Central Film and Dry Plate Company
ST. LOUIS, MO.

retail price all the advertising matter I turned out for my own use and all the stationery, etc., I turned out for the use of the shop. And I limited the amount of this printing to not more than five percent of the total output of the shop. This sharply cut down the amount of unproductive printing I turned out. It also increased the office expenses materially and so made me cut down the amount of office printing even lower. Finally I turned out only three percent of non-productive printing, and when I got it down to this figure I began to make money.

"Perhaps," my printer friend concluded, 'one of the reasons why you aren't making more money in your studio is the fact that you are doing too much non-productive work.'

"Right away I began looking at my studio with the thought in mind that I was doing too much stuff for which I didn't get any pay and right away I began making some interesting discoveries.

"I made a check of the work turned out by my studio during the course of a month and I found that during the month almost twenty percent of the work was of the non-productive sort! It hardly seemed possible that I was doing so much work for which I didn't get paid but it was a fact, nevertheless.

"Here is the sort of thing I was doing in the studio which brought in no money:

"*First*—Art studies and clever studies of various sorts which I used for advertising purposes. Some of these studies were used by the local newspapers with my name and were thus good advertising for me. Others of the prints I framed and placed around the walls of my studio. Still others I printed up on postal cards and sent out to prospects for the purpose of showing them how good I was.

"I had vaguely realized that I was doing quite a considerable quantity of this sort of thing, but had no idea that this sort of work

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By ALFRED B. HITCHINS

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation. It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

represented such a high percentage of my total output of work.

"I had some figuring on the actual cost of this work and on the actual cost of the newspaper advertising I was doing and the cost of sending out such direct mail advertising as I used, and I was astonished to find that I was spending about eight percent of my total gross annual income for advertising purposes.

"Now that is altogether too much for a photographer to spend for advertising purposes. The average department store doesn't spend more than four or five percent of its total gross annual income for advertising and everyone knows that department stores are the greatest advertisers there are. So it is evident that my advertising expenditures were far in excess of what they should be.

"Right away I resolved to cut down my advertising expenses to not more than two percent of my total gross annual income and to see to it that what I lacked in quantity of advertising I made up in quality.

"My business hasn't fallen off at all since making this cut in advertising expenditures—in fact, it has grown; so it is evident that I didn't suffer from the cut so far as getting new business was concerned. And it surely was a big help to me in getting more profits.

"*Second*—Extra prints of studies made for customers.

"It was always my habit when making up orders for customers, to print two or three extra prints on each order. My idea in doing this was to be prepared in case any one print was spoiled in mounting and to also have extra prints for display on my counters, if I wanted them.

"Well, while this non-productive expense didn't amount to much on any single order, I found that it ran up to quite a considerable sum in the course of a year. So I cut it out entirely and by doing so added just that much to the yearly profits.

"*Third*—Experimental work and other work for myself and for my family and some friends.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

"I never used to be hard boiled at all about getting paid for all the work done in my studio. I was always experimenting and having a great time doing work for my own pleasure. Also I was always taking pictures of the family and handling snapshot work for the family and such relatives and friends as we had visiting us. In fact, I was always encouraging relatives and some particular friends to bring me their snapshot work which I either did for them for nothing or at a ridiculously low price.

"This was all non-productive work which ate into the profits steadily and consistently and I figure that when I cut out this sort of thing I did one of the best possible things in putting my studio upon the sort of a paying basis that it should be on.

"These were the main avenues through which the profits of the shop had been drained in non-productive work.

"When I closed down on these leaks and charged up against the office all non-productive work at the regular retail price, I put the studio on a paying basis. And while I greatly increased the office expense I also increased the office efficiency because the increase in office expense made me get out and hustle and made me see to it that such advertising as I used was of the best sort of business-building quality.

"Now my studio is on a business basis. I know where I am all the time. I know what my volume of non-productive work is. I know what my actual expenses are and I know definitely where I stand all the time.

"And, of course, all this has had the very desirable effect of making my studio much more profitable than it ever was before."

Interesting, isn't it?

And aren't there some worth-while suggestions in all this which would be helpful to other studios in making their enterprises turn in more profits than they have turned in hitherto?



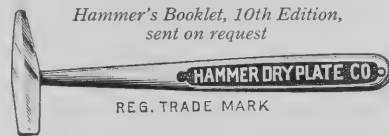
She—"My husband certainly does enjoy smoking in his den. Has your husband a den?"

Other She—"No, he growls all over the house."

There's no substitute for

HAMMER PLATES

They produce brilliant and reliable negatives. HAMMER PLATES are coated on clear, transparent glass and are unequalled for hot and humid weather.



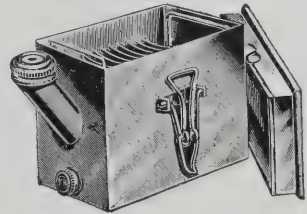
Hammer Dry Plate Company
Ohio Avenue and Miami Street
ST. LOUIS, MO.

N. Y. Depot, 159 W. 22d St., New York City

--- THE --- Dallon Developing Tank

**THREE
IN ONE**

**For either
Cut Films,
Plates or
Film Packs**



DAYLIGHT DEVELOPMENT

Developing, fixing and washing, without removing plates or films. Load tank in darkroom and the rest can be done in daylight. Each tank holds twelve films or plates. They are made of solid copper and nickel plated.

45 x 107 mm. . .	\$6.00	9 x 12 cm. . .	\$7.25
2¼ x 3¼ " . .	6.00	3¼ x 5½ " . .	7.50
3¼ x 4¼ " . .	7.25	10 x 15 " . .	7.50
4 x 5 " . .	7.50	5 x 7 " . .	10.00

POSTAGE EXTRA

**CHARLES G.
WILLOUGHBY** INC.
CAMERA HEADQUARTERS

110 West 32nd Street - New York

Cinema Handbook

By **AUSTIN C. LESCARBOURA**

Managing Editor Scientific American

*Flexible Cover 507 pages, gilt edged
Profusely illustrated*

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

LIGHT AND SHADE AND THEIR APPLICATIONS

By **M. LUCKIESH**

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

**THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED**

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

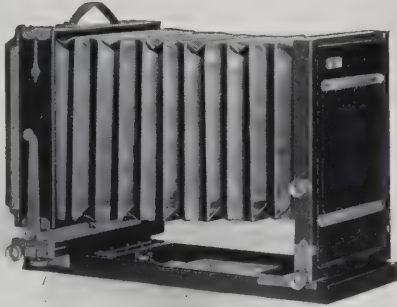
Retrogression of the Photographic Image

The subject of retrogression still demands further investigation, but there is another topic which we might have suggested of equal importance, and that is the nature of the phenomenon of retrogression of the image produced by action of the light upon the sensitive film.

We all appreciate the advantage afforded by the gelatine plate over the old collodion process in allowing a deferment of the development of the exposure to our convenience. We have well-authenticated cases where the development has been postponed for over a year without presentation of any material deterioration of the impression. But the question arises, may not the character of a plate be different according to the time intervening between immediate development and delayed performance of that operation? In other words, does the intensity of the incident impression lessen in time? The study of this question requires more accurate method than those ordinarily resorted to by the average photographer. But, thanks to the investigations of Dr. Leo Bakeland, we are enabled to get some rational interpretation of the phenomena, but much still remains for our study. Doctor Bakeland thinks that we have here to deal with what is called, in chemistry, reversible reaction, similar to what occurs in all phenomena of dissociation and double decomposition where under the action of opposing energies, which try to produce two different systems, a condition of equilibrium is reached in the appropriation of the ions. Such an equilibrium has been shown to exist in the case of pure silver chloride in sealed glass tubes, but the phenomena encountered in the behavior of the ions which produce the latent image is not so easily comprehended, nor of its photo-retrogression.

Photo-retrogression, we may say, is not peculiar to gelatine, but goes back to dauguerreotype days. The only difference in the character of the retrogression being

The Outfit You Need for Home Portraiture



Eastman Home Portrait Camera, No. 3

IT pays to be well equipped for the work you do. This is especially true when you're making portraits in the home. Convenience, light weight, easy portability are essential. You need a camera with a large lens board, double swings, ample bellows draw.

The stand must be rigid, readily adjustable to any camera elevation. Both camera and stand must be well finished and durably built.

The Eastman Home Portrait Camera, No. 3, and the Eastman Compact Stand answer these requirements. They were designed to. There is no justification for working with makeshift equipment when apparatus like this can be had.



Eastman Compact Stand

*Look them over, at your
Stockhouse*

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

BURNET'S ESSAYS ON ART

By **JOHN BURNET, F. R. S.**

The standard work for beginners and
advanced workers the world over.
Adapted by every prominent
art school and teacher.

Three subjects treated in one volume:

**The Education of the Eye
Practical Hints on Composition
Light and Shade**

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

in the extent of the interval allowable in the dry plate. The daguerreo image could be retained at best for only an hour or two. The wet collodion also was fugitive.

From the experimentation of Doctor Bakeland the facts evolved strengthen the supposition that the latent photographic image is due to a chemical and not to a physical condition.

Many hypotheses, none of which has been sufficiently demonstrated, have been proposed to explain this subtle chemical reaction. Whether we try to explain the latent photographic image by the formation of free silver, sub-bromide and sub-chloride of silver, or, again, by the existence of oxysub-bromides or oxysub-chlorides, above-mentioned facts point out that photo-retrogression occurs by chemical action. This action is probably the reverse of what occurs in the formation of the latent image. Whether in this phenomenon oxygen directly or indirectly plays a rôle we cannot say yet, and further work in this direction may give us a better insight in this matter; but I would call your attention to the fact that a neutral or alkaline light sensitive layer would be in better condition for absorbing free bromide or chlorine or oxygenated derivatives of same than if same had an acid reaction. As far as regards the influence of heat and moisture, same is sufficiently accepted as being of great importance in all chemical reactions; in this particular case we are not astonished to see again these two factors as being of very marked influence in photo-retrogression.

Conclusions. — Photo-retrogression, or slow disappearance of the latent photographic image, takes place in glass plates, films, and paper, coated with gelatine silver bromide or gelatine silver chloride. Photo-

Perfect Negatives

AND HOW TO
MAKE THEM

By **DR. B. T. J. GLOVER**

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

retrogression is especially apparent in under-timed images, and much less noticeable in over-timed images. Photo-retrogression may, under special conditions, become apparent in dry-plates, films or paper forty-eight hours after exposure, and may increase until the latent image has nearly disappeared. Photo-retrogression occurs quicker at high than at low temperatures. Photo-retrogression occurs quicker in a humid than in a dry temperature. Photo-retrogression is less apparent in neutral or slightly alkaline sensitive layers than in such ones which have an acid reaction.

✱

Join Up!

FRANK FARRINGTON

The photographer who does not join his local, state and national associations is not doing his part in the upbuilding of his profession. He is leaving it to others to promote general interest in photography, to encourage its development, to bring to light better methods, to spread the news of modern photographic possibilities.

He expects the associations to promote scientific research, to encourage experimental work, to present to the public the importance of the profession. He thinks that any worth-while ideas brought out at association meetings will reach him through the photographic press, so why should he share the cost of carrying on the association and holding conventions?

Whatever there is that can or needs to be done by organized effort among photographers and those interested in the welfare of the profession, the non-member expects will be done by members. He leaves it to them to take the proper and necessary steps. He sits back and lets George do it.

I believe that such photographers are open to serious criticism. I believe they are shirking their responsibilities. Every man owes some responsibility to his profession. Theodore Roosevelt told us that every man owes some of his time and energy to the development and upbuilding of the business or profession in which he is engaged.



BAUSCH & LOMB
TESSAR Ic
f4.5

America's Master Anastigmat

Characterized by Speed, Covering Power and Needle-Point Definition

*E. F. of No. 18 lens, 11 3-4 in.
 Diameter of lens, 2 11-16 in.
 Size of plate, covered with stop
 f4.5, 8x10. Price of lens and
 barrel with Iris Diaphragm,
 \$180.00. Price of lens with
 Compound Shutter, without bar-
 rel, \$220.00. Other sizes range
 in price from \$37.50 to \$400.00.*

TESSAR Ic Lenses are unsurpassed for difficult speed photography and studio work. A flat field, so essential in a Portrait Lens, makes the Tessar adaptable for standing figures and groups; and since larger stops may be used, shorter exposures are possible. Thus, spoiled negatives due to possible movement of the subject are reduced to a minimum.

This series includes 11 sizes of lenses with equivalent focal lengths varying from 3 1-2 to 19 7-16 inches and covering plates from 2 1-4 x 3 1-4 up to 14 x 17 inches. Nos. 18, 18a, 19 and 20 are supplied with lens hoods. Let us send you our new photographic lens catalog.

Bausch & Lomb Optical Co.
 643 St. Paul Street, Rochester, N. Y.
 New York Chicago Boston London
 San Francisco Washington Frankfurt



"A Psychic Photograph"

Photo by Will Rounds

The cost of helping along association work is negligible for each member, and if all photographers joined in it, the cost would be less and the results greater.

And, in addition to belonging to the organizations of his profession, the photographer ought to do what not all photographers do, join the local equivalent of a chamber of commerce and be as active as he can in promoting its aggressiveness. This is another instance where those of us who are not the obvious workers for the public welfare, as are prominent merchants, need to step to the front and assume our share of the load, instead of leaving it all to some others whose interest need be no greater than our own. The public's business is our business and we should not shirk our share in it.

✽

Mystical Photography?

Notwithstanding that photography is a science subject to the definite natural laws of the physical universe, yet at times its manifestations savor of the mystical, or as we now say, the psychic. How often is the prosaic matter-of-fact photographer been astonished by some unexpected manifestation upon the exposed sensitive plate, which cannot be referred to anything of actuality at the time of the taking of the picture. Such

presentations are beyond any possibility of collusion, as they occur at unexpected times and places, but when they do happen at seasons of grief for some departed one, naturally the mind is receptive for consolation and longs for some message from the spirit world. Really, have we any warranty to deny the possibility of such communications since so much of late has been revealed by psychic investigation which science has not as yet referred to the category of the physical? Of course imagination often amends what is only suggestive and thus stimulates our preception to build up the picture we expect to see, but temperamental condition will not apply to all cases.

We present a photograph of the floral decoration at the funeral of a lad made by Will Rounds, Lowell, Mass., solely as a memento, which incidently showed, nestled amongst the flowers, a tiny picture of a child's face. The picture is very distinctly indicated and well proportioned, that is, resembles a portrait; the features standing out in good relief. But the peculiar feature is that this picture bears a striking likeness to the dead boy. There was no picture among the flowers and the photographer was not aware of its presence until his attention was called to it. He is wholly at loss to account for it.

✽

A kind-hearted man saw a little child trying to reach the door bell.

He rang the bell. Then said, "What now, my little man?"

"Run like blazes," said the little man. "That's what I'm going to do."

National Baby Congress

We have received by the kindness of Mr. S. A. Marks an account of the Chicago Photographers' Assembly relative to its participation in the Great National Baby Congress and Health Exposition, conducted by the Illinois State Medical Society at the American Exposition Palace, Chicago, from May 2 to 8. Arrangements were made by the management to take pictures of the babies to be attached to the applications which the National Baby Congress and Health Exposition sent to the applicants who desired entry of their babies.

This Health Exposition was the biggest affair that has been featured at any city of the United States and you can realize what an overwhelming business the photographers of the city did. From early in the day to late at night pictures were turned out, negatives made and prints furnished to the number of 20,000 in four weeks' time.

The Ebert Studio, located at 4144 North Madison street, Chicago, photographed 297 babies up to the end of April, the time set for turning in the results. Out of this number, the Ebert Studio received 65 per cent in orders and the remaining 35 per cent prospects of good returns. Mr. Ebert states that the method in conducting the Baby Congress brought him good business, not alone in the baby work, but in the photographing of the mothers and other members of the family—father included. Mr. Ebert appreciates how much it has done to increase his business and what a good advertisement it is, advertisement which will keep his studio in public remembrance.

The Edward Fox Studio, 2003 Milwaukee avenue, photographed 249 babies and got 70 per cent in orders. Mr. Fox also realizes what the Exposition has done in advancing business and its worth as an advertising asset.

The Melvin Sykes Studio, Stevens Building, photographed 205 babies, getting 75 per cent returns and a goodly return also from the families interested.

The Koehne Studio, 4554 Broadway, claims close to 200 pictures of babies and 90 per cent orders. Mr. E. L. Fahrney, the manager, considers this scheme a most wonderful opportunity for the profession.

This Exposition was widely advertised in the newspapers. The babies were examined and passed upon by the medical profession, free of charge to the applicants, and the mother was notified as to the condition of the child presented and advised as to treatment.

The Chicago Portrait Photographers' Association offered as a first prize \$500 to be awarded for the most perfect baby chosen. There were also several \$100 prizes, donated by different commercial houses and the banks of Chicago.

The Chicago Portrait Photographers' Association held its monthly meeting on Monday, May 4th, at the Northwestern University Assembly Hall, with a very large attendance.

Mr. Joseph Toloff, of Evanston, gave a dem-



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the **BULLETIN OF PHOTOGRAPHY** and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

"Heliolette" Background Films

Per set (6 piece) $3\frac{1}{2} \times 5\frac{1}{2}$ (Postcard) . . . **\$1.00**

Per set (6 piece) 4×6 **1.50**

Per set (6 piece) 5×7 **2.00**

Per set (6 piece) 8×10 **3.00**

Proof Assortment, 12 pieces (all sizes) \$2.50

**INCLUDING ILLUSTRATED DESIGN SHEET
WITH OVER 100 ILLUSTRATIONS**

FRED. OESER

10 Van Cleave Ave. :: Clifton, New Jersey

Send Money Order or Check

THE AIR BRUSH and the PHOTOGRAPHER

(PHOTO MINIATURE SERIES No. 181)

A handbook of common-sense information about the Air Brush and its uses in photography: for improving, finishing and coloring prints; retouching negatives; working-in backgrounds; coating special papers and in pictorial photography.

Price postpaid, 40 cents

FRANK V. CHAMBERS

636 South Franklin Square

Philadelphia, Pa.

WATCH THE BIRDIE!

AND HEAR HIS SONG

At both the National and the New York State Conventions, Mr. Walter Scott Shinn, the well-known New York photographer of children, made a hit when he told of his success in the studio by the aid of a cage of imitation birds.

Mr. Shinn's bird cage is an elaborate one and cost probably \$800. We've something not so expensive, but it accomplishes the same purpose.

We have an animated bird, in a substantial wire cage, 5 x 7 x 9½, fitted with a spring or clock-work motor that will cause the bird to move to and fro and sing for about 35 to 40 seconds. What better way to obtain a charming expression, not only with the kiddies, but the grown-ups as well.

You can secure this bird and cage, together with a year's subscription to the BULLETIN OF PHOTOGRAPHY, on payment of \$3.50. If you desire the bird and cage only, send us \$2.25.

The coupon below is attached for your convenience—use it today.



FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA

----- TEAR OFF HERE -----
BULLETIN OF PHOTOGRAPHY

636 South Franklin Square, Philadelphia

Gentlemen:—Inclosed please find my check for \$3.50, for which send the BULLETIN OF PHOTOGRAPHY for one year and include the bird cage (mailed post free.)

Name Street

City State

Send me the Bird and Cage only. My check for \$2.25 is inclosed.

Name Street

City State

onstration on modern lighting, with the use of the Johnson Ventlite. Mr. Toloff showed the Chicago Portrait Photographers' Association some very new and interesting ways of using a 1000-watt daylight blue bulb and new ways of using a background.

This demonstration was very enthusiastically received by the Association, which was attended by close to 200 photographers, and a large number of the "old-timers" received some very good ideas, and some that they had never seen before. In fact, some of the photographers claim that this was the best demonstration that the Portrait Association has ever had—a better demonstration than was ever conducted by any of the large demonstrators.

Mr. S. A. Marks sent us a very interesting booklet gotten up by the Chicago Portrait Photographers' Association, which was distributed to all the visitors at the Baby Show and also placed in the principal stores for public distribution, thus acting the part of good advertising. The Chicago Portrait Photographers' Association is evidently a live wire and eminently progressive and ought to serve as a monitor to wake up the profession outside Chicago.

✱

P. A. of Pa.—Harrisburg Section

A meeting of the Harrisburg Section of the Photographic Association of Pennsylvania was held on May 5th at the Pomeroy Studio, in charge of Gene Kemp, with photographers from York, Hanover, Carlisle, Shippensburg, Chambersburg, Waynesboro, Reading, Lebanon, Steelton, Hagerstown, Lancaster, Middletown and Harrisburg in attendance.

Mr. and Mrs. L. G. Hornick, of Johnstown, were also present. Mr. Hornick is President of the Central Section of the Photographers Association of Pennsylvania.

The meeting opened with an address of welcome by John G. McConnell, general manager of Pomeroy's, after which a short talk was given by E. H. Neibel, President of the section. Harry M. Wagner demonstrated newest methods in photography.

After the business meeting, dinner was served at the Plaza Hotel.

✱

"Well," said Farmer Briggs to the artist, "how much will you charge to paint my farmhouse with me standing at the door."

"Oh, \$50," said the artist.

"Done," said the farmer. "Come tomorrow."

In due course the painting was finished. But, alas! the artist forgot to paint in the farmer.

"Yes, I like it," said the farmer, "but where's me—where's me?"

The artist tried to pass off his error with a joke.

"Oh," he said, "you've gone inside to get my \$50."

"Oh, have I?" was the farmer's reply. Perhaps I'll be coming out soon, and if I do I'll pay you; in the meantime we'll hang it up and wait."

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.

(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City

Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

EASTMAN KODAK STORES, Inc.

223-225 Park Ave., Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Ave., Chicago

WILLOUGHBY

110 West 32d St.

New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

AS WE HEARD IT

J. A. Johnson has opened a studio in Warren, Pa.

J. N. Clark is building a new studio in Jamestown, Tenn.

Wm. Cottingham, of Pierce, Nebr., has opened a branch studio in Bloomfield, Nebr.

The Akron Photo Studio, in the Lockie Building, Akron, Iowa, was re-opened May 1st.

The Brown Studio, of Yoakum, Texas, is again open for business in the S. A. Carnes Building.

H. S. Hoot has closed his studio at Nash, Okla., and opened a new studio in Carmen, Okla.

The Gustafson Studio, of Turlock, Calif., is now in its new location at 318 West Main Street.

O. R. Moore, of Sturgeon Bay, Wis., has taken over the W. A. Drumb studio on First Street North, Wisconsin Rapids, Wis.

Wm. Eberspacher has disposed of his studio at 409 East Avenue, Holdrege, Nebr., and has entered another line of business.

The Paris branch of the Bradley Studios has been sold to J. M. Turner, of Paris, Ky., who will take over the stock and equipment.

We are in receipt of a picture postal of a view in Buenos Aires from Mr. and Mrs. D. D. Spellman of Detroit, Mich., who are touring South America.

T. A. Sather, of Yakima, Wash., has purchased the Arntzen photograph studio in Mt. Vernon. Arntzen is planning to open a studio in Seattle.

Sam Lohmiller, whose studio was recently destroyed by fire, has purchased R. J. Wiloughby's Studio at Third and Oak Streets, Watseka, Ill.

Mr. Cann, of the Cann-Loussac studio, in Fairbanks, Alaska, has taken over the interest of Mr. Loussac and is now sole owner and proprietor of the business.

We have received from Dudley Hoyt a unique announcement of removal of his studio, after twenty years in the Plaza section of Fifth Avenue, to 441 Madison Avenue, New York City.

Mr. and Mrs. Robert Travelute have sold their studio and building located in Tuscola, Ill., to Miss Dorothy Shreve and Mrs. Eston, who will have full control of the management after May 1st.

Hugo Alpers, of Columbus, Neb., has bought the Priddy Photo Studio in the Meridian Hotel Building, Columbus. The transfer of ownership according to contract will be made on July 1st. Mr. Priddy will then leave for South Bend, Ind., where he is building a new studio.

✱

Angry Wife—"Do you think your judgment is as good as mine?"

Cynical Husband—"Oh, no, my dear; our choice of partners for life shows that my judgment is not to be compared with yours."

BIND your copies of

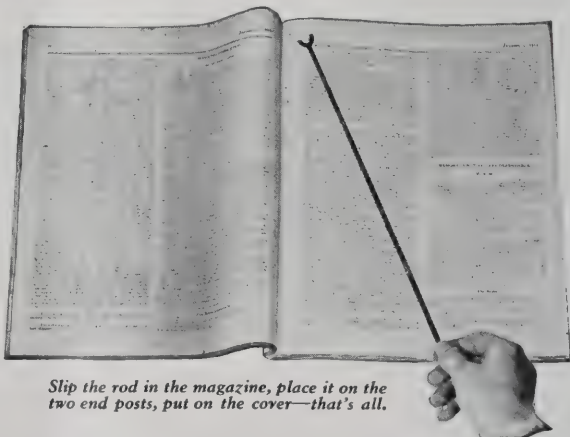
**BULLETIN OF
PHOTOGRAPHY**

in the only perfect way

THE only Magazine Binder that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.



Over 2,000 sold and
never a complaint.



Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all.

Nothing complicated, nothing to get out of order.

¶ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

¶ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.

Price \$1.75, Postpaid

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 929

Wednesday, May 27, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	643
Gelatine Negatives—Their Printing Quality	645
Association News	646
How's Business? (Mrs. H. H. Denison)	647
The Master Photographers Today and Tomorrow	648
Illustrations by R. G. Harkness	649-650
How They Sell More Baby Photos—Frank H. Williams	652
Intensifying Negatives Before Fixation	654
Exploit Your Profession (Frank Farrington)	655
It May Be Your Opportunity	657
The Question of Mercury	658
Our Legal Department	660
Southwestern Professional Photographers' Convention	661
Is Your Business Insured?	663
As We Heard It	665

Editorial Notes

When a photographic business is changing hands, an asset of the concern, which is most difficult to value, is generally spoken of in high terms by the seller as "goodwill." It is easy to estimate the worth of stock, fixtures, lease and accounts owing, but "goodwill" is a much less tangible thing. It is doubtful if, in the general case, it is worth paying real money for. It may be defined by the retiring party to the transaction as "the probability that old customers will continue their patronage despite the change in ownership."

Many intending buyers contend that it would better be considered as something you can buy but can't get.

The higher the class of business, from an artistic standpoint, the higher the seller is likely to estimate the value of his goodwill, but, as he is going to take with him his artistic accomplishments and bland personality along with his hat, it is difficult to see that "goodwill" is a transferable thing. If the stand is worth anything more than stock, lease and accounts, estimate the rest of the purchase price as "location" and have done with it, for "goodwill" is largely nebulous.



It might be well to take a leaf from the practice of the dentists who send reminders to their patients to come around and be looked over once in six months or so, for the public is notoriously remiss in the discharge of its duties—its obligations to the dentist and the photographer.

In photography, the plan of jogging the memory of the neglectful seems a good business proposition in relation to pictures of children. The fond father and mother hasten to the studio with the infant, and we believe that the majority of parents fully intend, at the time, to have a picture of the child taken year by year, but it is so easy to forget.

A courteous suggestion at the time of taking the first picture of the wonder child

that a photograph be taken of it every year will not be taken amiss, nor, if you have thus paved your way, will a later reminder offend.

You might make use of a form card something like this:

Mr. and Mrs. _____

It is now a year since (Thomas Augustus) sat for his portrait. If, as we ventured to suggest at the time, you have in mind to preserve pictures of the child taken periodically, we shall be glad to give you an appointment at your early convenience.

Respectfully yours,

While we would not suggest to the haberdasher that he intimate to his customer that cuffs are getting frayed, or advise the tailor to notify his patron that he is looking a bit shabby, we feel sure that for several years after the advent of Thomas Augustus or Elizabeth Anne, as the case may be, their folks will cheerfully respond to judicious prompting.

✽

A Royal Academician of London must have taken something that disagreed with him before writing to an art journal to point out the disappearance of really picturesque dress for women. In discussing portraiture in general, he says:

"The lady's clothes must be expressive of her own life. Fantastic and elaborate as the Gainsborough billows of satin may seem to us, they were not telling lies. Neither was the pose against the landscape. The eighteenth century lady had wide lands, and she usually stayed at home. The twentieth century lady, though she may be an earl's daughter, is likely to live in a flat and a multitude of hotels.

She is very movable, and this is expressed in her legginess, her close hairdressing, and the scanty gown which she can put on and off without assistance, and the absence of backgrounds or fawns or other impedimenta

when she is painted. Posterity may pity the crude restlessness of her looks and her life, but they will find her interesting, just as we find interesting the starkness of the First Empire and the ugly insularity of mid-Victorianism."

✽

In certain emergencies, as when the professional photographer is called upon to make exposures in the rain, it is the first essential that the lens be adequately protected. While the front glass of the lens may be wiped fairly clear, it is hardly possible to bring it to that state of perfect cleanness and brightness requisite to its finest performance.

It is possible to fold the focusing cloth, if of the sheet rubber variety, so as to protect the front of the camera, or a deep lens hood may be used, but there is considerable risk of impairing the definition of the lens through moisture in the air condensing in a film on the glass.

An experienced professional, who is undaunted in any kind of weather, says that he uses a lens cap faced with the kind of clear celluloid used for the side curtains of motor cars. The celluloid has no appreciable effect upon the definition of the lens.

The trick in using this device is that the operator has to accustom himself to handily removing the fitting just before making the exposure, and replacing it immediately after.

✽

Perhaps the most unwelcome task that an operator of artistic temperament has to tackle is that of retouching. He is living in an age when people grow old and show it and don't like it. Neither do they like to be too much starched and laundered up. No two people would be satisfied with the same amount of "make up." Still, everybody desires that the ravages of time, as shown by wrinkles and crowfeet, or bones and corded tissue, be not brought into too great prominence in their portraits.

Retouching is drawing, and one who cannot draw well, is not going to make a suc-

cess of retouching. It would seem that photographers would be disposed occasionally to take refuge in arranging the lighting to illustrate the observation of a cynic who referred to a lady "who might very well pass for forty-three in the dusk with the light behind her." Retouching for that pose ought not to be necessary!

It is a fact, isn't it, that the majority of photographic portraits are made with the subject in a glare of light, making each blemish howl for notice? This is so because the public in general demands definite portraits and not moonlight effects.

And right here the retoucher is driven by exacting patrons to put in his deadly work, and does the job out of all reasonable resemblance to the original by turning out a surface of feature as smooth as that of a wax doll!

Would a suggestion be in order? It is this: Have ready to show a series of prints in which the advantages of a reasonable portraiture are exhibited in comparison with the same face ironed out to the last degree by excessive retouching. It is not contended that everybody can be convinced as to what constitutes an artistic result, but when one has made the effort, it is some satisfaction to realize that one has done his whole duty to his patron.



Gelatine Negatives—Their Printing Quality

That the quality of a print depends upon the quality of the negative may be taken as an axiom. Dodging, manipulating, and working a negative up may be resorted to. After all this dodging has been applied a perfect negative is the only means of making a perfect print. This fact has brought about the oft-repeated statement, "Get it in the negative." Get what in the negative? Why the meaning is this, get every quality in the negative that is necessary to make a perfect print, leaving no room for any dodging, as so-called improvement. That is what is meant by "getting it in the negative."

The point to be attended to, to secure this quality, is to pay strict attention to both the developer and developing. The right color density can be found, as well as the right time to stop development, only by practical experience.

The different colors that are produced by the various developing agents must be observed and the necessary density retained in memory, so as to be able at all times to secure the best color density of the particular developer. To judge development by time alone is not sufficient. Temperature, and the condition of the component parts of the developer, have more to do with correct development than time.

The color produced by pyrogallic development is highly non-actinic, a color that has often been described as tea green, although a pyro developed negative may at times appear to be thin. They are not, as will soon be proved by the resulting prints, while a negative developed with metol or a combination of this powerful reducer with another developer may yield a negative that, in color, appears to be much more dense than the negative developed with pyro. Yet when the prints are made they will quickly reveal the fact that the density is only about half that of the pyro negative, yielding scarcely any pure and perfect high-lights.

A photographic printer who thoroughly understands his work will quickly pick out the negatives that will make the best prints, and inform any one beforehand the kind of prints they will make.

His method of judging the printing quality is mainly by the color of the deposited image. It is at the time of development that the printing quality is secured in the negative, therefore the greatest care should be exercised and the best of judgment used to secure the desired result.

By much practice, and a careful study by the developing agent used, the color can be obtained.

When pyro is used as the developer there is but little difficulty experienced in securing the best printing density and color; but with

metol hydroquinone the development must be carried much farther than appears to be the right color and density. This fact has been observed by many persons and due allowance is made when the above developers are used.

It is here where the beginner invariably fails. The question is often asked, "When must I stop the action of the developer, or how can I tell when the plate is correctly developed?" This all-important point has never been clearly described. Practice alone can make one proficient in this.

The man who thoroughly understands negative development could help those who are not acquainted with this most important branch of photography by showing them when the correct point in development has been reached, as shown under the ruby light

of the darkroom. The mere description in words is not sufficient to impart exact instruction. Visual illustration under the ruby light of the dark room, with careful watching in actual practice, is the only means whereby any one may learn development. Again the practice in the darkroom will vary under different degrees of illumination. By this is meant that if the working light is a mixture of ruby and green, then one must be trained under such illumination, while if the light is a mixture of amber or yellow and ruby, then again the case differs, and if the light is ruby of the deepest and safest kind, here the practice of development, when carried out, will differ from the others. Practice developing under one kind of light only, then, and only then, will one master development.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

We thought we had some long distance travelers at the Milwaukee Convention last year, but if all the plans of which we have received word materialize in July, we are going to have some members of the Association at the Cleveland Convention who will eclipse the records of last years' travelers. We will have to eliminate those west of the Rockies in this consideration, as these good members always have a long trip to a National Convention, until the time is ripe for a West Coast allocation. At present, we have in mind several from Texas, New Mexico and Arizona, who have mentioned in their correspondence that they are going to try to make the supreme effort this year and get to Cleveland. And why?

To begin with, Cleveland is a mighty fine

town in which to hold a Convention. All the railroads either run there direct or have connections which take through cars and sleepers there without change. For those who are looking forward to the trip by automobile—the best of highways lead to Cleveland from the East, South and West, with plenty of garages and storage room after you get there. Personal comfort can be found in some of the finest hotels in the country, of which the Hotel Winton has been selected as headquarters and is now making room reservations for the attendance of the Photographers' Convention.

All of which is very nice, but what about the Convention itself? It is a little early to talk about the program just yet, so we will confine our remarks to facts, and by that we

mean the number of Exhibitors—Manufacturers and Dealers—who have taken space wherein will be displayed every conceivable accessory of the photographic business. If you are contemplating the purchase of a new camera, a new printer, new washer, new dryer, a different type of lens or a new line of mounts—the Convention is the place to see them. If you are having any difficulties with any of the things you are now using and want a remedy, there will be demonstrators and salesmen aplenty at Cleveland to explain away your troubles and make the trip a really profitable period of relaxation away from the cares of the studio.

Booths still available have dwindled down to the last two or three, so that with the options momentarily held on these, we might be safe in saying the entire floor space had been sold out. And you know—these Manufacturers and Dealers don't go about this Convention business in a haphazard way. They gather the general sentiment of the profession from their traveling men and base their conclusions on the probable attendance accordingly. It's no wonder we keep on "harping" about the Cleveland Convention going to be the largest and best the Association has ever experienced. Don't you think we are justified?

We have had some more names added to the list of Exhibitors since it was last run in this column so here is the latest:

Albany Card & Manufacturing Company, Ansco Photoproducts Inc., Barston Company, Bausch & Lomb Optical Co., Beattie's Hollywood Hi-Lite Co., Blum's Photo Art Shop, Burke & James, California Card Mfg. Co., The Chilcote Company, A. M. Collins Mfg. Co., Cooper-Hewitt Electric Co., G. Cramer Dry Plate Co., Defender Photo Supply Co., The Dodd Company, Eastman Kodak Co., Ficks & Co., Fowler & Slater Co., J. S. Graham Co., Inc., Gross Photo Supply Co., The Haldorson Co., The Haloid Company, Hammer Dry Plate Co., The Holliston Mills, Inc., Ilex Optical Co., Japanese Water Color Co., Johnson Ventlite

Co., L. M. Johnson, E. N. Lodge Co., Fred M. Lawrence, Lenz Washer Co., Mallinckrodt Chemical Works, Medick-Barrows Co., National Carbon Co., Inc., National Lamp Works of General Electric Co., Norman-Willets Photo Supply, Inc., Pa-ko Corporation, Photogenic Machine Co., Presto Mfg. Co., Sun Ray Light Co., Sweet, Wallach & Co., Taprell, Loomis & Co., Sprague-Hathaway Studios, Inc., Vilas-Harsha Mfg. Co., Wollensak Optical Co.

DESK SPACE

Abel's Photographic Weekly, THE BULLETIN OF PHOTOGRAPHY, *Camera Craft*, The A. A. Stone Co.

✱

How's Business?

MRS. H. H. DENISON

"Punk," did we hear you say, or was it the other fellow who spoke? Come to think about it, it really sounded as if several voices answered. Really, from some quarters it seemed to be almost a chorus.

What is the trouble with the situation? Well, let's lay it to the war—that is, at least, convenient—and if the war affected any of the lines of business, photography was certainly one of them.

Before the war, the business side of photography had to be considered on the same principles as that of any other business. Profits were on an average margin, advertising was necessary, and it was up to the photographer himself, in a great measure, to build up his business by conscious effort.

Then came the war. Things changed. Photography boomed. Family groups were taken before the families were separated; the "boys" in uniform were taken singly and in numbers; pictures of the sweetheart, the wife, the mother, the baby, were made to be carried by the "boys" to cheer their hours of loneliness and danger. The work simply flooded the studio without advertising or effort on the part of the photographer. Prices soared, and while the cost of production soared as well, the great volume of photographic business that swept the

world made it a harvest season for the photographer.

Then the end came, and with it the need of readjustment everywhere. In photography this was especially true. Pre-war conditions of patronage had come back, but not pre-war prices on photographic materials or on labor.

Prices had to be adjusted according to the advanced cost of production. Lucky the man who had kept the cost of production where he could put a finger on it and knew what his prices should be. Some, in going back, did not take this advance sufficiently into consideration, and for these men there could be but one end for their business.

Some, instead, went to the other extreme. With the return of pre-war conditions, they were not satisfied with reasonable margins of profit. Granting, as we must, that the margin of profit cannot go back quite to that of the pre-war margin, on account of the increased cost of living expenses, it has proven out, nevertheless, that the reasonable margin of profit is the safe one for the average photographer in the long run.

Then, the pre-war hustle is another thing to which the photographer must come back. During the war, photographers hustled so fast to take care of the business that came to them that many have forgotten how to hustle to *get* business. But a quick return to the good old-fashioned hustle of the days before the war will still work wonders.

This hustle includes all pre-war methods, properly brought up-to-date—advertising, good displays, courteous treatment, everlasting application to the work, and the making of the best pictures of which you are capable. The success of your business today may merely mean the forgetting of the prosperity the war brought, and getting back to serious work and thought. Try it out thoroughly on the pre-war basis of “hustle,” and of a reasonable margin of profit, and see if the photographic business is not a pretty good one, after all.



Doubt is the twin brother of discouragement.

The Master Photographers Today and Tomorrow

It would be interesting to interview the best of the master photographers of this country and to learn from them their reasons for success.

We should be fairly safe in saying that no two would give quite the same reasons; moreover, it is a difficult matter to be retrospective and strictly truthful!

Whatever success a man attains to in later years, there is no doubt that the first ten are the chief contributory cause; they are “the make or break period.” It is about these first ten years we should like to know most, if we had an opportunity of obtaining such interviews.

A writer in a recent number of the *P. P. A. Record* states that “many of those in the forefront of the professional ranks started as amateurs.” This is probably true; the balance being made up of sons of the established professional, and assistants who drift into it as youths, who adopt the nearest means to hand at the moment for earning a livelihood. Of these three general classes—the enthusiastic amateur, the son of the firm, and the assistant, one may only conjecture the relative successes.

The best type of amateur, and the “son,” probably represent the large majority of those men who today are in the van of the column. There is every reason why this should be so. They have had all the advantages.

The assistants (many of them) simply drift, and there are excusable reasons why this happens—economic causes affect many, while others suffer from lack of proper training and supervision in those all-important ten years. The assistant is not to blame. The fault lies with the masters!

No other profession in this country gives so little lead or encouragement to the assistant class. It may be stated in objection that the amateur has no more chance than the average assistant. The type of amateur we mean has; and for this reason—his mental



R. G. Harkness
Hamilton, Ontario

From the Ontario Society of Photographers at Buffalo



R. G. Harkness
Hamilton, Ontario

From the Ontario Society of Photographers at Buffalo

attitude is different. He makes it his hobby (while his living is secure in another direction); probably all his spare time and cash are devoted to it for years. Surely a pursuit practised for recreation and based solely upon the desire to achieve must have vastly different results from the mechanical, soulless efforts of a wage-earner? The other class—"the son"—is probably much larger than one would at first suppose. Whether or not, the relative successes here should be the highest. He has all the chances and none of the mis-chances of the other two. Brought up in all phases of the work from early years, and in most cases with every possible opportunity for practice and experiment, more or less unlimited material and equipment, unhampered by any of the restrictions imposed on the assistant, and the same opportunities as the head of the firm for meeting with other experts in the large manufacturing houses—if the son of the firm hasn't apparently developed much more than a swelled head at the end of the first ten years—the result is inevitable. Contact with the greater ones soon reduces the swelling, and one cannot but admit that ten years of such help and opportunities, probably controlled and guided by a father, himself an expert, gives this "son" an immense advantage.

On the other hand, it may be claimed—and rightly so—that organized efforts have been made to train assistants in various large schools and polytechnics. This we admit, but the trouble here is that it can only reach a comparative few. The writer was recently told by an old retired photographer that we of the younger generation are fed with silver spoons, and that all present-day materials are fool-proof. This is mostly true—but it's what you do with the material that counts. Those leaders we have spoken of are probably no better "technicians" than their own assistants, at least so far as getting the best from their material goes—yet, they are leaders for a reason.

We all know that a portrait is made as a record of a personality, but we can make up

our minds to it, that the present generation is demanding something more. This seems to us to be a reasonably accurate solution of the reason behind success. Those who are now in the forefront have recognized the power of this added factor to the mere handling of materials. To the chemistry of photography they have brought artistic perception, personality and vision. So far as the technical side of our work is concerned, things are equal for all of us. Equipment and material is standardized, but the ease and certainty of their use renders the personal equation of little moment. It is the mental make-up and artistic perception or vision that separate the ranks. In portrait photography any assistant who feels that he is capable of better things if he only had the chance, can take heart—he must realize that the chance lies with him. It must not be thought from this that we are suggesting that an intimate knowledge of materials and the technical handling of them is of small importance. This would be absurd. But we do insist that the artistic element demands more serious consideration than the average assistant accords it. By this we mean not so much that he doesn't consider it, but that, in the large majority of cases, it does not receive the same systematic interest. It is certainly more difficult to acquire than any of the more mechanical operations in photography. No one realizes more than the artist how important right technique is in the handling of his medium; but as picture-making is his job, he knows there are other qualities required, and spends years acquiring them. To many photographers the terms composition, value, balance, etc., have scarcely any meaning. To the portrait painter they form a very real foundation to his work. "In the making of books there is no end," and the student who seriously sets out to go through an art course will find this out. It is difficult at first to know just what is required and what would be merely superfluous, but we make these suggestions to help any in our ranks who feel the desire for more art knowledge.

First, a sufficient knowledge of anatomy to enable one to "read" the face and head intelligently—to recognize the bony formation under the flesh, and to understand just what certain muscles mean and the expressions they control. This study also affords a splendid groundwork to the next in importance, "the head life." Two or three years (evening study) would be well spent on this subject alone, working in conjunction with it more detailed studies of the features of the face in all positions and lightings. To those assistants who aspire to the finishing room, a course of still-life painting in water

color, pastel and oils, could be taken in conjunction with the above or followed on. Certainly painting from the head life should be practised after the student has had a good grounding in drawing in monochrome.

Another useful subject, especially to the operator or finisher, is the study of drapery and costume. The knowledge of such elements as "composition," values, and the possession of a "fine feeling for form" will grow almost automatically with the sincere study of these subjects.—ARTHUR L. CHERRY, in *The British Journal of Photography*.

How They Sell More Baby Photos

FRANK H. WILLIAMS

Here are some of the interesting methods used by various successful photographers in selling more baby pictures:

Gives special discount on baby pictures to buyers of other photos.—An enterprising photographer was doing a good business in the sale of adult photos, but he wasn't doing what he thought he ought to do in the sale of baby pictures. How could he increase his sales of baby pictures?

After thinking the matter over for some time, the photographer came to the plan of building baby picture business by getting the people who bought other pictures from him interested in having the pictures of the babies in which they were interested, taken at the studio. This photographer figured that a big percentage of all his adult patrons were interested in some baby and that, for this reason, it would be comparatively easy to get them to do this.

The method he adopted for calling their attention to the baby pictures was to present to each of the adult patrons a card reading like this:

"In appreciation of your patronage.

"This studio is giving to each of its patrons a special discount of ten percent on all baby pictures they or their friends or relatives have taken here.

"Present this card within ten days of the date stamped on it and a ten percent discount will be allowed on all baby pictures taken."

Each of the cards was rubber stamped with the date when it was handed out and in giving the cards to the patrons the photographer emphasized the fact that many adults are interested in some baby or babies and that the photographs of the baby or babies should be taken right at the present time.

This stunt made a deep impression on all of the people to whom the cards were presented and was tremendously helpful to the studio in increasing its business in baby pictures.

Stages a baby picture exhibit.—A live-wire photographer, in looking around for ways and means of increasing his baby picture business, realized that practically everyone is interested in baby pictures. Folks like to look at baby pictures and like to comment on them and all that sort of thing.

So this photographer figured that in trying to increase his baby picture business it would be a mighty good plan to stage an exhibit of such pictures and, during the time of the exhibit, to offer baby pictures at reduced prices.

Accordingly this photographer made up prints of the most attractive baby pictures

he had ever taken and arranged these prints attractively on the walls of his studio. Then he took some particularly good pictures of his own most recent baby and ran these pictures at the top of newspaper ads in which he told about his exhibit and in which he stated that during the time the exhibit was on display, which would be for a week, all baby pictures would be sold at a discount of ten percent. Also the folks who read the advertisement were urged to come to the studio and get as cute pictures of their babies taken as those shown in the ads and in the exhibit.

The exhibit and the special reduction were quite successful in bringing more baby picture business to the studio and, best of all, the stunt marked the photographer as being an enterprising live-wire, which, of course, was a very splendid thing, indeed, for his business as a whole.

Gets newspaper to offer prize for the most perfect baby.—The old stunt of coöperating with a local department store in putting on a baby show and taking the pictures of the babies in the show at reduced prices, was given a rather different slant by another photographer.

This photographer not only coöperated with the leading local department store in putting on a "Better Babies Show" in which all of the babies entered were judged by local doctors as to their physical fitness, but it also got the leading local newspaper to offer cash prizes for the best baby in the show and for the five next best babies. It also got the newspaper to run cuts of the prize winning babies and of some of the cutest babies in the show, with each picture carrying the name of the photographer.

This stunt gave the photographer a splendid amount of business and also gave him a tremendous amount of publicity and advertising which was of great help in building up the business of his studio as a whole.

Has playground for babies in the studio.—A Central state photographer who makes a specialty of baby pictures, has a play-

ground in his studio with a little slide, kiddie cars, etc., for the children to play with. The photographer then takes quite a large number of photos of the children in the act of playing and has tremendous success with these pictures.

Undoubtedly the playground idea hasn't been worked as strongly as it might be worked by many photographers in building up more business in the taking of baby pictures.

It wouldn't cost much for the photographer to install a little simple playground equipment in his studio. Then, once he had done this, he would have the strongest kind of a talking point for his advertising. He could emphasize the fact that the children have a good time when they come to his studio and that this makes them smile and so makes their pictures much better than would otherwise be the case. Also he could emphasize the fact that his studio was, perhaps, the only studio in the city with a real playground for children. Also he could tell about taking the pictures of the babies and children while they were actually at play and could tell about what good results were obtained by doing this.

All this would, undoubtedly, attract a lot more baby picture business to the studio.

Gives statistics regarding taking of baby pictures.—An enterprising Western photographer, in looking for a new advertising theme that would bring more baby picture business to his studio, ran advertising in the local papers telling these things:

Average length of time expended at the studio in taking baby pictures. The short time spent in this way indicated, of course, that the babies were happy and contented

 <p>Our Photo Finishers Display Cards will make you a steady customer Try us</p>	<p>SOMETHING NEW! A monthly service of Photo Finishers Display Cards to give to your retail stations. Two cards to a set, done in oil colors, each month. New prices in effect Jan. 1, 1925. Circulars and prices on request. Manu- factured exclusively by S. L. HENDRICK 123-125 S. JEFFERSON ST. CHICAGO, ILL.</p>	 <p>Have your Films developed Best Results are obtained</p>
---	---	---

while in the studio. The photographer played up this strongly in his advertising.

The average number of babies out of every hundred photographed at the studio who fussed or cried. Of course, this was a very small number, and it was another indication of the happiness and contentment of the babies while in the studio.

The number of reorders out of every hundred baby pictures taken by the studio, on the average. The high number of reorders indicated conclusively that the patrons were wholly pleased with the pictures.

The average number of customers out of every 100 who come back to the studio later on to have additional pictures taken of the babies. This high figure was shown by the photographer to be a further indication of the way the customers were always pleased with the pictures.

Such advertising as this could be used by other photographers and would make their copy interesting, newsy and timely.

Aren't there some worth-while ideas and suggestions in all this, Mr. Photographer, that you can use to good advantage in pushing your sales of baby pictures?

Intensifying Negatives Before Fixation

In reading the above caption one might inquire what advantage accrues from the intensification prior to the fixing of the plate? Intensification is generally regarded as a remedial agency, and one does not anticipate bad results, at any rate, does not notice such until completion of the manipulation of the negative. This is proper and true, but there are times when prophylactic is better than therapeutic, and it is generally admitted that one ounce of preventative is worth a pound of cure.

Sometimes during the process of development of a plate we are conscious that a continuance of the operation will result in covering the image with what is called chemical fog, caused by some indiscretion in the compounding of our developing agent, a want of proper adjustment of it to the character of the exposure. We appreciate what will happen if we persist in the development to get the density required. Most of us stop the performance, then and there, wash off the plate, and fix it in the hyposulphite bath, and afterward have recourse to intensification of the thin image to get some approach to quality to insure a good or tolerable print.

It may not have occurred to you that you can get better intensification of the plate

when you encounter such experience as invasion of chemical fog in development, by intensifying the plate prior to its fixation than by subsequent strengthening.

In the first place, you must get rid of the trace of the first presentation of the fog, otherwise you shall only make matters worse by intensifying it more than the real image.

To get rid of the chemical fog, wash well from the developer the incipient negative and then place in a bath consisting of:

Ferric chloride	10 grs.
Citric acid	20 grs.
Water	10 ozs.

Ferric chloride is also known as perchloride of iron, but do not make the mistake and buy the medicinal preparation of perchloride of iron, which is only a weak alcoholic solution of this salt. Do not let the plate remain in this bath over ten or fifteen seconds. It is a powerful reducing agent and in a short time will go further than the surface fog and devour the entire image on the plate.

Lift up the plate and note whether the veil has gone. If so, then wash the negative well under the tap. All this, do not forget, must be done in the dark room.

You have now the unfixed cleared up negative which is ready for the intensifi-

cation. The intensifier which I employ is the mercuric intensifier, made as follows:

Mercuric chloride (bichloride mercury)	10 grs.
Ammonium chloride	10 grs.
Citric acid	15 grs.
Water	16 ozs.

Placed in this solution the image bleaches entirely out and the plate looks like an unexposed one. When the image has entirely disappeared, which takes place quite speedily, wash off under the tap for twenty minutes or so, then place for five minutes in a bath of salt water, any strength, then remove to the hyposulphite bath made alkaline by addition of ammonia. The image is restored almost immediately, but let it get good strength, then wash to remove the hypo from the film, as you do with ordinary negatives.

Plates so intensified give a finer grain image than when the mercury is applied after fixation, and I am inclined to think that the image is more permanent. This method, by the way, may be used to get sepia tones on lantern slides or transparent positives. Add a little of the toning gold bath used in toning P. O. P. to the hypo bath used to restore the image bleached by the mercury. I find this gives a beautiful clear deposit which in no way interferes with the projection of the lantern slides.

✱

Exploit Your Profession

FRANK FARRINGTON

Photography is a profession with no limit as to how far one may go in adding more and more knowledge of its intricacies. The more one studies into the science, the more avenues open for further study.

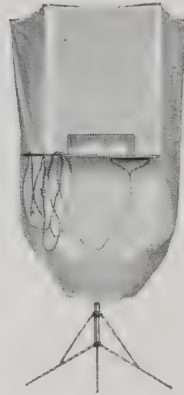
Comparatively few people outside of the profession give any thought to the depths and heights of it. To them it is merely a mechanical act, just as putting a tire on a Ford is a mechanical act. A man called a photographer has learned to go through certain motions with a camera and turn out

EVERY BUSINESS HOUSE IN YOUR CITY

Can profitably use photographs of their establishments, equipment and products.

YOU can easily and quickly make these photographs with

VICTOR PORTABLE FLASH BAGS



Their large front insures perfect diffusion and soft lightings. Flash pan operates from exterior of bag and may be loaded and reloaded without any smoke escaping.

Furnished with either cap or electric ignition.

Send for complete descriptive folder.

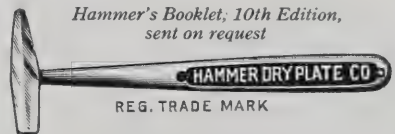
JAS. H. SMITH & SONS CO.

1229 South Wabash Avenue, Chicago, Ill.

There's no substitute for

HAMMER PLATES

They produce brilliant and reliable negatives. HAMMER PLATES are coated on clear, transparent glass and are unequalled for hot and humid weather.



*Hammer's Booklet, 10th Edition,
sent on request*

REG. TRADE MARK

Hammer Dry Plate Company

Ohio Avenue and Miami Street
ST. LOUIS, MO.

N. Y. Depot, 159 W. 22d St., New York City

Please mention "Bulletin of Photography" when Corresponding with Advertisers

photographs. That is all the average member of your community sees to your profession. He doesn't know just how you do the trick, but neither does he know just how the linotype operator puts a column of news into type. He accepts the results and thinks no more about it.

But the photographer has an opportunity to develop a proper respect for his calling as a profession by showing the public something of what it means to be a photographer.

Let him lay aside the position of artist for a moment and assume the role of scientist. Let him use some of his advertisements to remind the people of the wonderful things done by photography, of the manifold benefits to mankind due to the development of this science. Let him call attention to its accomplishments in medicine, surgery, dentistry, mechanics, advertising, aviation, criminology, agriculture, etc.

People will read with interest brief mention of specific accomplishments along such lines and they will develop a greater respect for the man they discover is not merely the operator of a picture-making device such as the sidewalk picture faker uses, but one of a body of men engaged in the practice of a scientific.

And the photographer has the opportunity to study up the interesting phases of his work in such a manner as to become able to present them entertainingly to his fellow citizens through the medium of luncheon talks to clubs like Kiwanis, Rotary, Lions, Exchange, Zonta, and others.

Of course the artistic side of the profession may be played up in the same manner, and the photographer may talk to people about how to know a really artistic photograph, explaining the points of good photography as distinguished from cheap work or trashy work, or work that is too glaringly perfect in exact mechanical reproduction.

It is astonishing how little the general public really knows about good photography, even that portion of the public that is possessed of artistic taste and the ability to operate a hand camera satisfactorily.

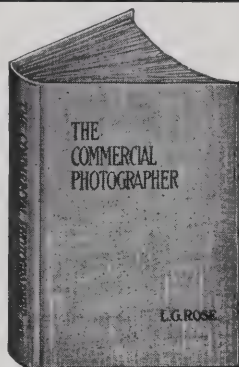
When a photographer begins to educate the public along these lines, he begins to develop prestige for himself and to cause people to think of him as a man of unusual ability and knowledge. And that means that the thinking people are going to favor his work and turn to him for pictures.

The amount of advertising a photographer can secure for himself without expense, just by being a deeper student of his profession and showing people what he knows, is very considerable and very much worth while.

✽

Little Jackie took the church collection very seriously, and every Sunday morning he saw that his penny was ready. One day, just as the usher began to take the collection, Jackie noticed that a guest in the family pew was not duly provided. Sliding along the seat, he whispered: "Where's your penny?"

"I didn't bring one," replied the lady. Time was short and the matter was urgent, but Jackie came to a decision with great promptitude. Thrusting his penny into the lady's hand, he whispered: "Here, take mine! It'll pay for you, and I'll get under the seat."



The Commercial Photographer

148 Pages

By L. G. ROSE

85 Illustrations

Price, in cloth, \$4.00 per copy. Postage, 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation. Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.

FRANK V. CHAMBERS, Publisher, Franklin Square, Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers

What more beautiful?

What is more beautiful than a beautiful woman?
And what is so pleasing to a beautiful woman as
a faithful likeness—of herself.

Photographers of women have shown a decided
preference for certain HALOID Papers. Notably
Fine-Fabric Linen, Atlas and Texta. Portraits
done on any of these papers have a unique charm
and character.

We'd like to make you acquainted.

Send for Prints

The HALOID Company, Rochester, N.Y.

NEW YORK OFFICE
225 Fifth Ave.

CHICAGO OFFICE
68 W. Washington St.

BOSTON OFFICE, 101 Tremont St. at Bromfield

San Francisco Agent . . . A. H. MUHL, 143 Second Street
Los Angeles Agent . . . A. H. MUHL, 643 S. Olive Street



*Mrs. Siddons
by
Gainsborough*



It May Be Your Opportunity

There is an opportunity for at least one photographer in every town, even in the very small town, to make some money through the ability to make successful photographs of store interiors, merchandise displays and show windows. In many a town there is no one who is in a position to do this work and merchants go on making attractive displays they would like to have photographed and wishing they could get photographed.

The merchant with a nice store wants pictures of it. He has opportunities now and then to get such pictures used by trade papers or by manufacturers where they would result in publicity that would be pleasant to have. He would like to enter a window display in some manufacturer's prize contest, but without a photograph he can do nothing.

The photographer with a penchant for this sort of thing may get in touch with trade paper editors who are looking for

illustrations and to them he can sell photographs at prices ranging from \$1 to \$3. A photograph of a merchant's window may be made profitable when the merchant will order half a dozen prints or more and a trade paper will buy one at a good price.

Work along this line may be undertaken by a young photographer who finds it slow work developing his business to a paying point. This window and store work will be done outside of his regular studio hours and to that extent will become a side line, and one which may prove very profitable. It may even develop into a line of commercial photography which will pay him better than his ordinary studio work.

Naturally the friends the photographer makes in his outside work will turn to him for studio work. He can, if he is starting in a strange city, make acquaintances rapidly by visiting the merchants and talking to them about possible window and interior

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

**THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED**

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS

636 Franklin Square Philadelphia

Photographic Facts and Formulas

By E. J. WALL

F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE \$4⁰⁰ PER COPY

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.

photographs. There is often opportunity to sell the same photograph of a window display to more than one trade paper. For example, a display of electrical goods might make a picture that could be sold to a hardware, a drug, a department store, an electrical journal. Where this form of duplication is to be practiced, however, the fact should be stated in offering the picture, in order that there may be no unpleasant results.

✽

The Question of Mercury

Photographic literature at present seems interested in the mooted question of the advisability of employing the salts of mercury as a toning or intensifying agent on the score of its tendency to cause fading of the photographic image.

There are certain topics in photography which, like the comets, have a kind of periodicity—that is, we look for their return from time to time, and the subject of toning and intensifying with mercury is one of them.

The generally received opinion is that its use is of doubtful propriety, and that the deposit of the mercury on, or its combination with the silver, is responsible for the fading of the image.

Mercury undoubtedly is a most convenient, easily worked and withal efficient agent, and no doubt would be more frequently employed if the stigma of untrustworthiness could be taken from it.

We believe the prejudice against its employment is merely a prejudice, and that if properly manipulated mercury may really be made an instrument of permanency.

We have before us a dozen or more lantern slides bearing date of 1886, which is more than a quarter of a century back; and, therefore, time sufficient at least to predicate opinion as to its worth and reliability.

These slides were toned with mercury, and their appearance at present not only gives evidence of the permanency, but testifies conclusively to its value as a toning agent

in the beauty of the result. We may premise by saying that the toning was done in a peculiar way, which may have been instrumental in their intrinsic preservation, for we must acknowledge there is considerable evidence of deterioration in slides, and transparencies treated with mercury, ourselves having not a few mercurially intensified negatives which are in truly a deplorable condition.

It may be instructive, therefore, to know the method employed. The slides in question were made upon Carbutt, Cramer and Seed transparency plates, a slow emulsion film containing, we think, a certain percentage of silver iodide in its constitution. Whether the presence of the iodide is a contributing factor we shall have to leave out of consideration, and premise that it is the method which is responsible for the good presentation.

The method was as follows:

The plates, after exposure, were developed to what we considered a sufficient intensity to yield a good picture on projection, not quite as intense, perhaps, as slides now are carried, by reason of the present use of more powerful illuminants for screen projection.

After attaining the proper density the plate was washed from the developer, and before fixation in the hypo submitted to the toning process, which was mercury made up as follows:

Ammonium chloride	30 gr.
Potassium bromide	30 gr.
Citric acid	30 gr.
Water	8 oz.

After dissolving these salts we added 30 grains of mercuric chloride (corrosive sublimate). The image formed was thus bleached out entirely or almost so, and then the slide was rinsed off and placed for five minutes in a bath of hydrochloric acid, 1 dram; water, 10 ounces; then thoroughly washed under the tap for half an hour or more. To get the effect of tone and restore the image the plate was put, for dark-brown

For Quantity Mountings

The smooth-lying quality and great adhesive power of Higgins' Vegetable Glue make it an ideal adhesive for photographers handling mounting work in large quantities. The cost is most reasonable.

*In ½, 1, 5, 10 and 50-lb. containers,
at all good dealers*

CHAS. M. HIGGINS & CO.

271 Ninth Street
CHICAGO

Brooklyn, N. Y.
LONDON

HIGGINS'



VEGETABLE GLUE



**In the Service
of the
Profession**

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

**ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK
WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES**

Write for price list No. 8.

*Consult Blue List No. 2 on Specialty Work for your
Amateur Trade.*

BLUM'S PHOTO ART SHOP, Inc.

1021 North Wells Street

CHICAGO

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia *



tones, in weak ammonia, for sepia tones in sodium sulphite solution, and for reddish tones transferred directly to the fixing hypo. The ammonia- and sulphite-treated slides were also fixed in the hypo, all well fixed and thoroughly washed. Chapman Jones, we believe, is to be credited with the suggestion of the use of the hydrochloric acid bath, and we believe the crux of the matter as to the permanency is to be found in the use of this bath of acid or of some chloride, which, in some way, seems to take up the unappropriated mercuric salt. We may add that we now always subject our mercury-intensified negatives to its influence with the result that indicates that it has been beneficial.

We would, therefore, like to reinstate mercury to the favor it deserves, and would recommend it not only as a reliable agent, but also as one giving pleasing tones. We have also ventured to use it in toning bromides in the way suggested, and have found it efficient, and have not noticed any change in appearance of the print over prints bleached with potassium ferricyanide.

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS
Importer and Trade Agent
636 S. Franklin Square, Philadelphia
Liberal Discount to Dealers

Our Legal Department

Dear Sir:—

Will you kindly answer this through your legal columns in the BULLETIN OF PHOTOGRAPHY?

Should a professional photographic studio be listed under the head of a FACTORY?

Well, my studio is and I must abide with New York State factory laws. I have five (5) people working in my studio. They can only work a certain length of hours, under certain working conditions, etc., which of course is all right. But I always did give my employees the one better.

A New Art for Coloring Photographic Prints and Enlargements

**"CASTELL"****POLYCHROMOS PENCILS**

PRODUCE MARVELOUS RESULTS

Made in sixty different brilliant shades

Send for circular

A. W. FABER, Inc., Newark, N. J.

But why a "Factory" any more than a dentist, or otherwise?

Should our profession come under the head of "Factory"?

My studio is a professional portrait studio (no Kodak finishing).

H. J. N.

Dear Sir:—

The BULLETIN OF PHOTOGRAPHY has referred your letter of the 14th instant to me. I am afraid that I haven't time to examine the New York factory laws and the decisions that have been made under them, but offhand I should think that your establishment would come within them. At any rate you can easily get a ruling on the subject by writing the State Factory Inspection Department. Your studio, while a professional enterprise, nevertheless manufactures merchandise which is subsequently sold, and not only that but it manufactures it under conditions which would seem to require restriction just as much as any other manufacturing plant.

E. J. B.

✱

Southwestern Professional Photographers' Convention

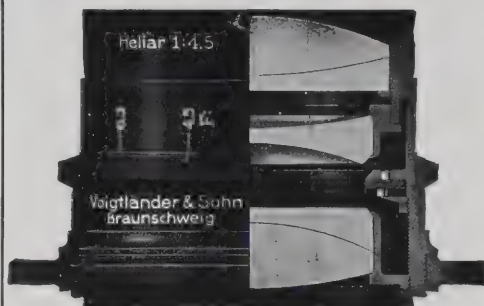
We have not received a report of the Southwestern Professional Photographers' Convention which was held in Dallas, Texas, so can just give you the names of the new officers.

Guy M. Reid, of Fort Worth, was chosen president of the organization and Fort Worth, Texas, was selected for the 1926 convention.

Other officers chosen for the ensuing year are:

Rand Webb, Ardmore, Okla., secretary-treasurer; Miss Tessie Dickinson, Corsicana, vice-president; J. A. Shuck, El Reno, Okla., Oklahoma vice-president; Mrs. Joe Shrader, Little Rock, Ark., re-elected Arkansas vice-president; J. E. Griffin, Monroe, La., Louisiana vice-president.

HELIAR LENSES



8¼ inch . . .	\$65.00
9½ inch . . .	90.00
11¾ inch . . .	130.00
14 inch . . .	170.00
16½ inch . . .	225.00
19 inch . . .	265.00

CHARLES G. WILLOUGHBY, INC.
CAMERA HEADQUARTERS

110 West 32nd Street - New York

BURNET'S ESSAYS ON ART

By **JOHN BURNET, F. R. S.**

The standard work for beginners and advanced workers the world over.

Adapted by every prominent art school and teacher.

Three subjects treated in one volume:

**The Education of the Eye
Practical Hints on Composition
Light and Shade**

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.		No.		No.	
20	Trimming, Mounting & Framing	68	Decorative Photography	127	Amateur Portraiture
21	Albumen & Plain Paper Printing	69	Printing-out Papers	131	Simplified Photography
23	Photographic Manipulation	70	Advanced Pinhole Photography	132	Getting Results with Your Hand Camera
27	Pinhole (lensless) Photography	72	Photography for Profit	133	Finishing Portrait Enlargements
28	Seashore Photography	73	Panoramic Photography	138	Travel and the Camera
29	Flashlight Photography	76	The Hand-Camera & Its Use	139	Modern Methods of Development
30	Photographing Interiors	78	Printing Papers Compared	142	Profitable Processes, 40c
31	Photographing at Night	80	1st Book of Outdoor Photography	143	Remedies for Defective Negatives
32	Defects in Negatives	81	Ozobrome, Sepia & Blue Prints	144	Enlarging on Development and Bromide Papers
34	More About Development	88	Defective Negatives & Remedies	145	Failures—and Why; in Negative Making
35	Enlarging Negatives	89	Photography with Films	146	Success with the Pocket Camera
36	Lens Facts and Helps	91	Photographing Outdoor Sports	152	Photographing the Children
37	Film Photography	92	Practical Orthochromatics	153	Optical Notions for Photographers
39	Photographing Animals	93	Development (Gaslight) Papers	154	Photographic Printing Papers
40	Platinotype Modifications	94	Photographic Post Cards	159	Success with the Hand Camera
42	Genre Photography	96	Leaves from an Amateur's Notebook	161	Sports and the Camera
43	Orthochromatic Photography	97	Photography with Small Cameras	162	Hand Camera Tips and Pointers
46	Development Printing Papers	98	Stereoscopic Photography	163	Making Money with the Camera
47	Kallitype Process	102	Trimming, Mounting & Framing	164	Enlarged Negatives and Transparencies
50	Studio Construction	103	Toning Bromide & Gaslight Prints	165	Unconventional Portraiture
52	Aerial Photography	111	Photography as a Business	167	Modern Photographic Developers
54	Outdoor Exposures	115	Platinum Printing, 40c	168	How to Develop the Negative
55	Architectural Photography	119	The Optical Lantern	169	Photographic Words & Phrases
56	The Hurter and Driffield System	120	Marketing Photographs for Publication		
58	Outdoor Portraiture	123	Enlarging on Gaslight Papers		
61	Control in Pictorial Photography	125	Pocket Camera Photography		
62	Vacation Photography				
63	Photography in Advertising				
67	Orthochromatic Photography				

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

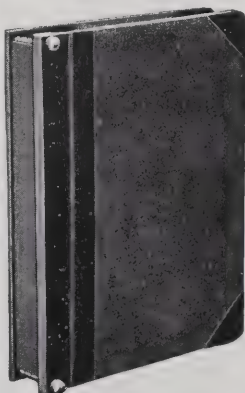
FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

BIND your copies of

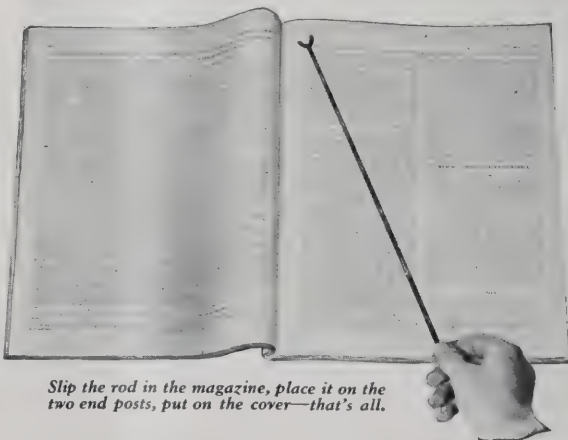
**BULLETIN OF
PHOTOGRAPHY**

in the only perfect way

THE only Magazine Binder that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.



Over 2,000 sold and never a complaint.



Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all.

Nothing complicated, nothing to get out of order.

❑ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

❑ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.

Price \$1.75, Postpaid

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Is Your Business Insured?

I don't mean to ask whether your studio and its contents are insured. Of course you carry adequate fire insurance and probably you carry accident and life insurance. But what do you do to insure yourself against loss of business in case of increased competition or the development of indifference toward having photographs taken?

Perhaps you do not realize that there is anything that can be made to serve as insurance against loss of business. That is because you have not given advertising enough attention.

Advertising is not only a help in securing business, it is an insurance against loss of business. The photographer who is a good advertiser is using advertising as insurance against the entry of new competition. If you advertise aggressively the man who is looking for a place to open a new studio will not pick your locality as a suitable opening. The more strenuous you are striving for the business, the less likely that someone else will drop in there and try to divide it with you.

If you persist in going after the business with active advertising in a period when business is dull, you will get more business. Your advertising will act as insurance against a slump in receipts.

If you show yourself to be a live and energetic advertiser, you discourage competition and cause the weaker man to cast about for opportunity to change his location to a point where existing studios are not protecting their business as you are.

As insurance rates go, advertising is not high priced insurance, and when we consider that it produces enough new business to pay for itself, it is pretty clear that the insurance value of it is secured without any extra cost. Don't neglect this very essential form of insurance.

✽

He—"You a housewife! I'll bet you don't know what a needle is for."

She—"I do, too. It's for a Victrola."

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo Cloth are flexible yet firm and they will not curl or fray.

Samples and prices on request

THE HOLLISTON MILLS, INC.
NORWOOD, MASS.

Boston New York Chicago St. Louis

INKS for BROMOILS

Made in BLACK, BROWN and BLUE

Endorsed by famous Bromoil Makers in America

2-oz. cans, black, \$1.00; brown or blue, \$1.25—post free

CROWE PRINTING INK CO., 724 N. Third St., Phila.

PALLADIOTYPE

The paper supreme!

Warm black tones, matt surface. Platinotype Black and Sepia. Satista, Cold black tones. Enlargements and contact prints on Bromide and Chloride papers, finishing, etc.

SEND FOR LISTS

WILLIS & CLEMENTS, Inc.

604 ARCH STREET
PHILADELPHIA, PA.

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN



GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.
317 C East 34th Street - - New York City

Please mention "Bulletin of Photography" when Corresponding with Advertisers

A bird and his song may put extra dollars in your pocket



PHOTOGRAPHERS have, for many years, wanted an effective device which would assist them in making child photographs. They have realized that such a device is a necessity, because the finished product must show the child in a natural expression—an expression that will be recognized by its mother and father—and others.

That is why many photographers have so readily welcomed this Birdie into their studios. It **moves** and **sings** in its cage for **40 seconds!** It will captivate the interest of any child—and most grown-ups as well.

Improve your photographs. Increase your business. You'll boast of satisfied customers when you have used this device. It's a Bird!

ONLY \$2²⁵ POSTPAID

SPECIAL OFFER!

This Bird, which **MOVES** and **SINGS** for 40 seconds, may be obtained together with a year's subscription to the BULLETIN OF PHOTOGRAPHY, America's Leading Journal for the professional photographer for **\$3.50**.

Delivered to your address every Wednesday of the year



Substantial wire cage. Size, 5x7x9½.
Moves and sings by means of a clock-work device.

DO IT NOW—

*It is a small investment
with **BIG** returns*

FRANK V. CHAMBERS, PUBLISHER

636 South Franklin Square, Philadelphia, Penna., U. S. A.

AS WE HEARD IT

R. H. Manchester, of New London, Wis., has sold his studio to Benjamin Volla.

William Montgomery, of Chicago, has purchased the Melander studio, of Butte, Mont.

E. U. Springer has moved his family to Mount Vernon, Wash., where he is planning to open a studio.

M. B. Wade has opened a studio in connection with his residence at 184 East Sixth Street, Russellville, Ky.

O. R. Moore, of Sturgeon Bay, Wis., has taken over the W. A. Drumb Studio, on First street, Wisconsin Rapids, Mich.

L. Davis Phillips, formerly of Cincinnati, Ohio, has opened a studio in the Bryant Building, 409 South Tryon Street, Charlotte, N. C.

A. W. Van Fossen, formerly of Eldon, Iowa, has opened a studio in the James Block, Fort Madison, Iowa, which will be known as "The Little Gem Photo Shop."

E. E. Harris, who has conducted a studio on North Meridian street, Portland, Ind., has disposed of his business to Roy S. Hunt, of Fort Wayne. Mr. Harris is moving to Muncie and will open a studio at 118 West Main street.

A. T. Bridgman, of Vancouver, B. C., purchased the Hacking Studio, also of Vancouver, a few months ago. Mr. Bridgman now finds that running two studios is too much for him and he must dispose of the Hacking plant, as he cannot do justice to both.

Hugo Alpers, Columbus, Nebr., has bought the Priddy Photo Studio, in the Meridian Hotel Building, the transfer of ownership to be made under the terms of the contract on July 1. Mr. Alpers has left for Effingham, Ill., where he will spend the next three months. Mr. Priddy will move to South Bend, Ind., where he is building a new studio.

:: :: OBITUARY :: ::

Ludwig Pokorney, who had studios in Portland, San Francisco and Seattle, died at his home in Portland, on May 3rd. He was 48 years old.

John Savannah, pioneer photographer of Victoria, British Columbia, collapsed while playing golf on April 28th, and died immediately. He was apparently in the best of health and spirits. Mr. Savannah was born in San Francisco and was fifty-six years of age. He is survived by his widow, son and daughter.

Hobart F. Peck, founder of Peck's Studio, 63 S. Howard Street, Akron, Ohio, died suddenly on May 3rd from a stroke of paralysis. Mr. Peck's wife died about twenty-five years ago. He had no children and his only living relative is an aunt, Mrs. W. H. Upson, at whose house Mr. Peck died. He was seventy years of age.

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.
(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.
(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products
75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.
(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY
(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.
417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.
Phones—Chickering 3843 and 3506.
223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.
57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.
6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
213 Baronne St., New Orleans, La.

EASTMAN KODAK STORES, Inc.
223-225 Park Ave., Baltimore, Md.

SWEET, WALLACH & CO.
(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.
Photographers' & Photo Engravers' Supplies
208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.
New York
Everything Used in Photography

ZIMMERMAN BROS.
(Eastman Kodak Co.)
380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.
806 Huron Rd., Cleveland, Ohio
514 Shelby Street, Detroit, Mich.
No. 5 Hipp. Arcade, Youngstown, O.

Practical Photographic Books

SOLD BY

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. The simplest and most practical course of instruction in Retouching, Finishing and Coloring Methods, 90 pages, with 16 plates; 6 x 9 in. Price, \$2.50.

British Journal Photographic Almanac—Paper covers—1911, 1914, 50 cents each; 1924, 75 cents each; 1925, \$1.00 each. Cloth bound—1909, 1915, 1916, 75 cents each. Postage, 10 cents per copy additional.

Burnet's Essays on Art—The standard work for beginners and advanced workers the world over. Adapted by every prominent art school and teacher. Three subjects treated in one volume: The Education of the Eye, Practical Hints on Composition, Light and Shade. 160 pages; 135 illustrations, handsomely printed on fine wood-cut paper; bound in art canvas. Price, \$2.00. Postage, 15 cents.

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. An exceedingly stimulating and practical book which points out useful and potentially valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. His work is based on the "subtractive" method, which he considers will ultimately prove to be the most useful and technically perfect one. 136 pages, illustrated. Price, cloth, \$2.50.

Cash From Your Camera, edited by Frank R. Fraprie, S.M., F.R.P.S. The only book on marketing photographs now in print. Full instructions on preparing prints for market, with much information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms listed elsewhere as buyers of photographs who are no longer in the market. This is a great postage and time saver. Everyone who desires to make a little money from his photography should have this book. Bound in paper. Price, \$1.00.

Cinema Handbook, by Austin C. Lescarbourea, managing editor "Scientific American." This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen. Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. It is a handbook in the real sense of the word. Flexible cover, 507 pages, gilt edged, profusely illustrated. Price, \$3.00, postpaid.

The Commercial Photographer, by L. G. Rose. A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation. The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required. 148 pages, 85 illustrations. Price, in cloth, \$4.00 per copy, postage 15 cents extra.

Camera Lenses—Including lenses used in enlarging lanterns, etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 Illustrations and Diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. Price, stiff board cover, \$1.25.

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and materials and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. Price, \$5.00.

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. Cloth, \$3.50, postage 15 cents extra.

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. Price, \$3.50, postage, 15 cents.

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. This is a book the photographer has long desired. 135 illustrations, 10 tables and 266 pages. Price, cloth, \$3.00, postpaid.

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. This book of 96 pages fills a need in photography, as it is an up-to-date compilation. It should be in the hands of every worker in photography. Paper Cover, 50 Cents. Cloth, \$1.00, postpaid.

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. Price, \$6.00.

Motion Picture Photography for the Amateur, by Herbert McKay. Mr. McKay is a widely known authority on the mechanics of motion picture photography. The book contains 225 pages generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author has purposely avoided going into complex detail and has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. Price, cloth bound, \$2.50.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 930

Wednesday, June 3, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	675
Action of Light in Formation of the Image	677
Association News	678
Are You the Best? (Frank Farrington)	679
Camera Portraiture of Men	680
Illustrations by John Kennedy	681-682
Gold vs. Platinum	687
Getting the Money for Work Done (Frank H. Williams)	692
Do You Know?	696
As We Heard It	696
Classified Advertisements	699

Editorial Notes

The business world gives occupation to a considerable number of smart statisticians whose job it is, among other activities, to keep track of us and tabulate our various doings.

One of these Argus-eyed gentry has recently been surveying the profession of photography, with results the most gratifying to the followers of that craft. He reports that he believes photographers are generally more interested in their work than any other class. In evidence of the statement, he points out that they rarely change to other vocations, and remarks that of all the hundreds of them he has come in contact with, only one gave up photography, and that was on account of failing vision.

In substance, this observer goes on to say that the profession of photography has made great strides since the days of the daguerreotype and the humble tintype. It now numbers among its followers in our large cities aristocrats of the craft who charge a large sum for a sitting—photographs extra. These nobles occupy sumptuous suites and can only be reached by appointment through secretaries.

And why not, Mr. Statistician, eminent lawyers, doctors, architects and captains of industry get that way!

*

The members of the legislature of the State of Illinois sit from time to time to think up new laws in the capital of that commonwealth, a fair city named Springfield, and, according to the official cameraman of that body, they also sit for their portraits occasionally.

This official has the advantage of many of us in that he meets with so many of the great and near-great; the handsome and the plain.

His observations are well worth our attention. He says that the good-lookers are fastidious and hard to please, while the plain or garden variety of legislator gives him not the least trouble when forced by the pres-

sure of circumstances to be operated on for a portrait. The homely man makes no effort to look otherwise than natural and is content with the verdict of the camera, but the handsome law giver is rarely satisfied, the artist has done the best that can be done for him.

"The man who is handsome and knows it, is inclined to be a trifle sheikish," says this experienced photographer, "and, as a matter of fact, expects me to make him look the part.

"My greatest trouble in taking pictures of members of the legislature comes in trying to find for them, via the camera, the fountain of youth. Some don't like the wrinkles which time has placed on their faces. Some don't like their hair to look gray, no matter how gray it may be in fact."

He has this to say about the ladies: "Brunettes have the advantage over blondes in portraiture because they stand out better from a background. It is easier to make sharp outlines of dark persons than of those who are fair, and strong featured persons have the advantage of those of finer mould, for the same reason."

✽

As a means of interesting children in safety first, an Oklahoma Kiwanis Club has offered a series of prizes for the best twelve photographs of accident hazards submitted by children in the higher grades of the local schools. Views of subjects such as a partly hidden grade crossing, a sharp turn in the road, a sudden dip in the pike, a bad approach to a bridge, are asked for.

Photographs of accidents themselves are not essential, though desired when they can be obtained. Pictures of those things which may lead to accidents, such as playing with matches, or a boy on roller skates "tailing" a motor; riding on the spare tire of an automobile, will be considered.

That former "safety first" campaigns put on by the club have been in a large measure effective, is attested by the fact that while the number of automobiles in the city had

increased 38 per cent in the past year, accidents have increased 11 per cent, members say.

✽

Sir Joshua Reynolds used to say that he couldn't paint a portrait until he had dined with his client.

From this illuminating observation, we are to infer that he was thereby able to make sure of a pleasing expression and pose.

All right for you and your leisurely times, Josh, but just now our portrait photographers will have to do their ingenious best without the aid of studio eats.

✽

Page Will Hays! Parents and teachers are exhorted to obtain more acceptable movie programs in their communities by fighting the producer's practice of "block booking" (leasing a vulgar picture with one of merit in order to sell the former), by forming "better films" committees and reporting on all releases.

A noted uplifter says: "Motion picture producers insist that the public prefers the indecent to the decent film." Whee!

✽

There is going to be a convention of the music trades in the big Drake hotel in Chicago next month, and, during the doings, the director of one of the big photographic studios is planning to tell the delegates that music hath charms to soothe the savage breast of the sitter for his likeness. Even though he comes care-worn and bored; even if he shows a strained expression and evinces a disposition to adopt a stilted pose, the big thing is to turn on the music, and instantly the harmonious strains lift his spirit and give play to his finer emotions which are reflected in his face.

This is indeed a big idea—everything in Chicago is big. There is the lake, for instance; it belongs to Chicago, for, don't they take what they want of it to flush their big drainage canal?

Then there is the big music box in the Great Northern hotel—it's as big as a meetin' house. Then again there are the big chewing gum offices towering aloft just

beyond where the Rush Street bridge used to be!

But honest, the biggest thing we have been let into lately is a synopsis of what music in the studio does to you—for this is what the director aforesaid is reported to have up his sleeve to spill:

"Under the spell of music, the subject thinks only of beautiful things—dancing nymphs and fauns, fleecy clouds, Grecian urns, plum blossoms. He forgets the camera; his self consciousness vanishes and the result is an artistic picture."

If the average Chicago man, as we know him, were to get wind of the fact that music would make him that way, we fear he'd duck the sitting.

✱

Action of Light in Formation of the Image

A correspondent inquires for an explanation of the difference in the phenomena presented by exposure to light respectively of a sensitive surface in which silver chloride is the active agent (P. O. P.) and one in which the basis affected by light agency is a bromide or iodide of silver (development papers).

Silver nitrate, in a pure state or in a pure aqueous solution (free from all suspended or associated organic matter), is insensitive to light. Indeed, exposure to light is utilized to purify silver nitrate from organic matter; we sun, as we say, the silver bath.

With organic matter, such as gum albumen or paper fiber, nitrate of silver blackens rapidly in blue light, the red rays having no perceptible effect. If a piece of paper is coated with solution of silver nitrate and exposed to the solar spectrum, it will darken from the violet end to the yellow, but the action of the red rays is scarcely perceptible. The greatest intensity of action, however, is found in the blue and violet, the paper assuming a blue-brown tint under the blue rays and a rose tint under the violet rays. The ultra-violet darkens the paper rather feebly. But if a paper impregnated with

silver iodide is exposed to the rays of the spectrum, an image is obtained from the red to the violet, and the impressions produced by the violet go further with this salt of silver than with bromide of silver. The silver iodide is most sensitive to the ultra-violet rays, the maximum intensity depending on the amount of free silver nitrate present; that is, the image produced by silver iodide pure is not as intense as when an excess of unappropriated nitrate is present, so that it is found necessary to associate the nitrate in practical manipulation. The effect begins at the middle of the red, where the paper takes an ashy-gray tint, while under the action of the less refrangible rays it takes an orange tint.

The action of the ultra-violet is shown further on the silver iodide paper than on paper impregnated with chloride or bromide of silver.

The experiments just noted give an image visible to the eye without the aid of development.

The action of light is quite another thing, when, after once being impressed, the image is brought out by development. Daguerreotype plates with silver iodide developed by mercury show only a feeble degree of sensitiveness to red light; they are nevertheless colored of a light rose. The blue and the violet rays exhibit the greatest action.

Films of silver iodide developed with pyro show but little effect from the red rays, even after long exposure, but in the blue and beyond are strongly affected.

The chemical action of the different colors of the spectrum is totally different. It differs accordingly as pure salts of silver are applied, with the addition of silver nitrate or an organic sensitizer. The sensitiveness

	<p>SOMETHING NEW! A monthly service of Photo Finishers Display Cards to give to your retail stations. Two cards to a set, done in oil colors, each month. New prices in effect Jan. 1, 1925. Circulars and prices on request. Manufactured exclusively by S. L. HENDRICK 123-125 S. JEFFERSON ST. CHICAGO, ILL.</p>	
--	---	--

toward the red then increases in a notable degree. The manner in which silver iodide behaves when exposed to light with free silver nitrate is remarkable. Its sensitiveness increases from the ultra-violet to *G*, where it attains its maximum and there abruptly falls off. When the exposure is prolonged, silver iodide is sensitive to all the colors as far as *A* in the red.

According to Vogel, silver bromide, with excess of nitrate, is particularly sensitive to the more refracted rays in the blue of the

visible spectrum on development. The presence of the nitrate intensifies the action of the blue and green.

When long exposure is given to silver bromide (pure and dry) incorporated in a collodion film, it is found sensitive to the extreme red—even some of the infra-red is taken in. Alkaline development shows greater sensitiveness to red light.

Silver bromide with gelatine gives an image from the ultra-violet into the red. The blue and violet have the strongest effect.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

Through an oversight, the name of F. Zimmerman Co., of Cleveland, Ohio, was omitted from the list of firms which have taken space at the Cleveland Convention, as published last week.

With the actual sale of floor space very nearly at a stand-still for lack of more space to sell, we are up against it for a report on the progress of plans along this line. It has now reached the point where any Exhibitor who expects to secure one of the two spaces still available had better supplement his inquiry by a deposit check or stand a chance of having to put up with auxiliary booths should some other fellow close, in the meantime.

From calls we have had at this Office, we know that the Manufacturers and Dealers are giving more consideration to their exhibit this year in their efforts to make a very high-class display. In some cases, this has gone to the extent of taking additional space when it was found they could not do justice to their plans in their original selection. Others have inquired for the exact

dimensions of their space so they can design their exhibit to provide comfortable lounging accommodations with the idea of making it a real pleasure for members of the Association to attend the Convention.

We hope the photographers of the country appreciate the duty that devolves on them—that of having the Picture Exhibit in proportion and harmony with the rest of the Convention. June is here, which means that in four weeks time you should be ready to ship your pictures to Cleveland. And remember—if you are submitting pictures for more than one of the three classes—the Portrait class, the Commercial class or the Pictorial Class—wrap each class by itself and label it. Then, wrap the whole together and address it to the Photographers' Convention, c/o L. G. Dickey, Mgr., Public Auditorium, Cleveland, Ohio, and label the outside simply "Picture Exhibit."

The judges will want to know the contents of each package to insure it being placed in the proper exhibit and the labeling will greatly facilitate their work at a time

when moments are precious. All shipments should be made so as to reach Cleveland not later than the 22nd of July.

P. A. of A. SUMMER SCHOOL
Commercial Course, July 6th-25th
Portrait Course, August 3rd-29th

We have asked the editor of this paper to set up the above dates in bold face type as it goes against our grain to have someone come in at this date and say they "have not as yet been able to find out just when it is." Our copies of the magazines carrying *Association News* showed those dates in print the first week in February and I am sure if this good member reads his magazines, he will find they have been published many times since.

It looks like a tie at present, in picking out the long distance student. E. P. Berthold is coming from San Francisco while R. F. Pratt is coming from Eugene, Oregon. They will have to settle the question by the price of their railroad tickets when they reach Winona Lake, Ind., in August. Rhode Island, Florida and Colorado are represented by students who will not reach their destination in a day's travel while the rest of the registrants are a little closer to the School. The time is getting short for those who wish to take advantage of this intensive course in photography as given under the auspices of the P. A. of A. \$50.00, the price of tuition, covers all the expenses at the School, for either course. Of this, \$10.00 is required as a registration fee and should be mailed to the General Secretary, leaving a balance of \$40.00 to be paid at the School.

✱

"How is your husband, Mrs. Clancey?"

"Glory be, he has been enjoying poor health for the last month, but this morning he complained of feeling better."

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

Are You the Best?

FRANK FARRINGTON

There is one photographer in your city who has the reputation of being the best. People are proud to have his name on their photographs. They feel that there is a prestige that goes with his work, apart from the actual quality of the work.

The question is, are you the photographer who has that superior reputation in your city? Is it your name people prefer to have on their photographs? If you are not the man, how did someone else get that reputation. Perhaps it is worth while for you to find out to whom belongs that honor and how he acquired it with you standing by, also a candidate for popular favor.

When you make inquiries you may find your own standing higher—or lower—than you expected to find it. But if you are not known as the best in the city, it is probably because some competitor is actually better than you, though it might be that he is only a better advertiser, a more successful promoter of his work and reputation.

If there is a man actually doing better work than you, there is certainly nothing to prevent you from improving your work. You would not admit that you cannot learn such methods as others have learned for the making of better pictures. If the man with the greatest local reputation is doing no better work, and that may be true, then you need to learn at least how to advertise in order to promote your reputation. There are highly expert photographers in this country, men who are artists in every sense of the word, who are doing very little business, who are obscure and unknown, just because they have failed to give their fine work the publicity it deserves and that it needs if it is to produce for the man behind it the prestige and the money return to which he is entitled. Don't wait for the world to discover you and beat a path to your door. Discover yourself to them and open the path yourself. The profits of success are your due if you can do fine work.

Camera Portraiture of Men

[A lecture delivered by A. Swan Watson, of Edinburgh, before the Pictorial Group of the Royal Photographic Society. Embodying the fruits of much careful consideration of the subject and a close study of the portrait masterpieces of the world's greatest painters, the lecture, though brief, covers in a thought-provoking manner the whole problem of the camera portraiture of men. Reprinted from *The British Journal of Photography*.]

An intimate acquaintance of the world's great portraits, an understanding of the four temperaments in humanity, and a working knowledge of psychology, are assets in the making of portraits of men. What is a camera portrait of a man? A truthful reproduction by photography of that man's features, plus something of his mentality.

There are many degrees of likeness, but the highest is to represent flesh as living flesh, both in light and in shadow (not as marble in the one instance, nor as metal in the other), and to give the mental atmosphere of the man.

Great changes have come about these past few years in the photographing of men. Photographers are realizing more and more the tremendous power which lies in an intelligently directed light. Subtleties of the mind, revealed through face, hands and figure, are now being sought after increasingly. The educated client now demands more than a clear well-defined likeness. Flesh must be flesh, not clay and not marble. Hair must be hair, not a mass of detailless shadow. Texture of garment—cloth, tweed, silk, fur—all must have their distinct representation. The assumed "pleasant portrait" is a back number. "The smile portrait" is still further out of date; even the "passing mood portrait" is rapidly disappearing.

The difference between the ordinary portrait (which may be a good likeness, just as the copy of a document may be a good likeness) and the super-portrait (by which I mean the portrait that leaves a distinct impress on the brain) is one of mental aspect.

Look at some of the great paintings of men—the lasting impression is one of the mind. How many camera portraits will stand that test? There are unquestionably some, but their number is few.

A knowledge of the leading temperaments in humanity undoubtedly assists the photographer. These in varying combinations give particular bents to the mind. To photograph these all alike will not give equally satisfactory results. Many experienced photographers act intuitively upon these, though quite unaware of the fact. The photographer forms his impression of the man on entering his studio, and acts quickly or slowly accordingly as he judges best. In this respect the photographer is far ahead of his brother the painter. But, like his brother the artist, he cannot help putting something of his own individuality into his portrait. A photographer ought to be the soul or mind of his studio. This, however, must not be carried too far. It can be carried to the point of dignity, but not to the point of impersonation. A cultivated sensitiveness is the guiding line.

I have been photographed within recent years by ten photographers, representing five nationalities. All were good, but wholly different; all reflected the mental make-up of the gentleman who took them. Now here I am speaking of pure portraiture—not studies in light and shade, but portraits, like paintings, which have to stand the test of time.

Every Sunday, in the church to which I belong, I see the most varied and entrancing effects of light and shade on the faces of men I know. These effects are sometimes due to direct sunlight, sometimes to electric light, sometimes to a combination of both. There is no denying the pictorial effect of these, yet I am conscious that if I photographed these friends as I see them their likeness would be dimly recognizable. Pictorial light does not always make for likeness.



John Kennedy
Toronto, Ontario

From the Ontario Society of Photographers at Buffalo



John Kennedy
Toronto, Ontario

From the Ontario Society of Photographers at Buffalo

There have been fashions in camera portraiture which have sometimes made the photographer famous, sometimes even rich, but which have passed away with time. Where are the famous photographers of thirty years ago, or even twenty years ago? Undoubtedly they were clever men, but their portraits were not of the abiding type, though their works at the exhibitions were most entrancing.

If we study the great portraits of the world—those that have survived the passing of fashion, and yet are great—we shall find two or three principles in common with each.

The Simple Light

With regard to the direction of light, by far the greater number of masterpieces in portraiture have been painted in what after all is a very simple light—what has become known as the forty-five angle.

Of all the ways of obtaining likeness this is unquestionably the surest. It is easily explained; the artist paints his portrait from the light side of his subject, the shadow side being further from him. The light side of the face is lighter than the shadow side, but not so light as the centre of the face. Throughout the ages—in various countries—this has been the method most adopted by painters. A little later I hope to show you examples of these (through the lantern) of many nationalities. The genius of this lighting is that the talking features of the face (eyes, mouth, nose and chin) are most illuminated, while the ears and the cheeks are not so prominently lit. The nose and mouth are mostly affected by education, the eyes are the cultivation of our likes or sentiments, while the chin reveals some of the hereditary or permanent traits not affected by education. The consideration of all these affect a man's portrait.

Shadow Lighting

The second kind of lighting, of which there is more variety, is to paint the portrait from the shadow side. In early times of photography this received the name of "Rembrandt Lighting," and it has stuck to

THE CONSENSUS OF OPINION
OF ILEX USERS:

"The Finest Lens I've Ever Used"

THE REASON:

"Every Lens a Master Lens"

Made possible by the creative pride of
the entire personnel in the perfected
"ILEX"—be it Lens or Shutter.

An addition to the Ilex Shutter Line

THE ILEXVIEW SHUTTER

A Behind-the-Lens Type

Send for pamphlet

At your dealer's or direct

ILEX OPTICAL COMPANY

ROCHESTER, N. Y.

*Pioneers in the successful making and marketing of
shutters with the revolutionizing wheel retarder*

BURNET'S ESSAYS ON ART

By JOHN BURNET, F. R. S.

The standard work for beginners and
advanced workers the world over.

Adapted by every prominent
art school and teacher.

Three subjects treated in one volume:

**The Education of the Eye
Practical Hints on Composition
Light and Shade**

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

it. I do not know, however, of a single portrait by this great master that was painted from the shadow side. He always employed the previous method, but treated it in his own way. This method of lighting, of which I hope to show you examples later, is admirably suited to certain temperaments. Pictorially it is even more attractive than the last.

Front Top Lighting

There is yet another system of lighting men's portraits which painters have used, namely, front top lighting. This is much more successful in painting than photography, and can easily be observed in reproductions of paintings. In photography the shadows underneath the eyes, nose and chin are apt to be represented as detailless shadow—as metal—not as flesh. In painting these shadows are represented by transparent color, generally warm, which obviates the black look that photography gives them. Indeed, to my thinking, one of the gravest faults in camera portraiture of men is representing shadow flesh as a hard metallic substance.

The Three-Quarter-Length Portrait

Looking at men's portraits generally, as illustrated in recent exhibitions, photographers are prone to take nothing but heads.

Well, undoubtedly the head is the most important, but should the hands be neglected? Perhaps it is a little more difficult to include the hands. But are they not a part of the man? Do they not often express emotion? Do they not often add grace to line?

What I feel so often about heads of men is their deceptiveness. Are they tall men or are they short men? Are they slim men or are they stout men? I often ask myself that as I go through exhibitions of painting and photography.

Apart from the expression that the hands may give, is there not a vital matter of likeness? Take the hands of a surgeon—they are marked features of the man; or take a violinist or a writer. The great painters

often in three-quarter lengths made a triangle of lights—one principal, the head, the other two subordinate, the hands. These last always had a specific meaning.

In my judgment the hands should never be so intense in light as the face. They are more satisfying if they are on different planes. For many years I never photographed anyone three-quarter length without showing both hands. But, on examination, I found many great paintings showing only one hand.

The three-quarter portrait is more interesting. It is more complete. The hands are bound to give some further expression to the figure. Can they not give the idea of employment, of motion, of repose or intenseness? Can they not add something hectic to the portrait? The careful study of hands, even if it has to express a peculiarity, will, I am sure, add to the value of a man's portrait. The whole likeness of a man is not confined to his face. Some of the great painters, particularly the Venetians, gave a considerable space underneath the hands to what might be considered quite uninteresting or, at least, very much subservient. I often used to wonder about this—Rembrandt did it also—till I heard a lecturer explain it in the National Gallery. Whenever you cut off that portion you find the picture loses in solidity.

Character in Portraiture

If one desires to emphasize character in portraiture of men, set out with a simple and concentrated treatment of light and shade. When the portrait is in monochrome it seems better to me not to have any light running out of the picture. It is different in color, though in the Rembrandts which I have seen in the various European galleries this principle is almost exclusively adopted.

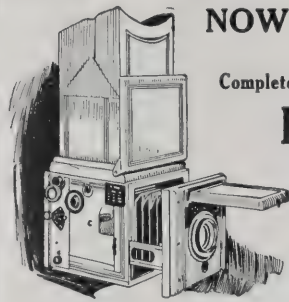
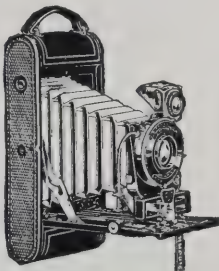
While I am speaking of Rembrandt, let me say that I think the great charm in his portraits is that he gives so little actual space to light and so much to shadow—roughly about a twelfth. A Scotch professor of surgery, who had a well-lined face, said to me:



THE NEW
SEPT
MOVIE AND STILL
CAMERA
\$100

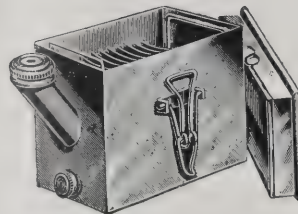
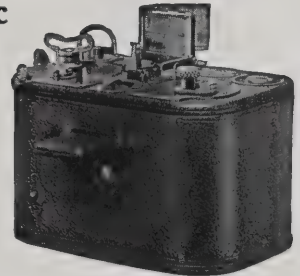
Takes 17 feet of **Movies**, or 250 **Snapshots** or **Time Exposures**, with one loading. Uses standard size cine film. Loads in daylight. Has large spring motor working automatically — no cranking — no tripod. The all-round tourist camera.

1A Automatic Kodak Special
\$33.00



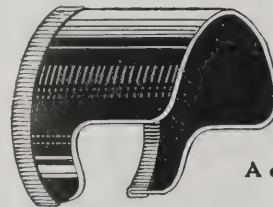
Reflex 3¼x4¼ with famous *f*4.5 Aldis Anastigmat Lens, filmpack adaptor—3 plate holders.

**No. 0 Graphic
Cameras
\$24.00**



DALLON Developing Tank

45x107 mm.	\$6.00	9x12 cm.	\$7.25
2¼x3¼ inches	6.00	3¼x5½ inches	7.50
3¼x4¼ "	7.25	10x15 cm.	7.50
4x5 "	7.50	5x7 inches	10.00



Turner Adaptable Lens Hood

No.	00	for	$\frac{3}{4}$	in.	diam.	Lens	Mount	\$	0.50
"	0	"	$\frac{7}{8}$	"	"	"	"	"	.60
"	1	"	1	5-16	"	"	"	"	.75
"	2	"	1	"	"	"	"	"	.75
"	3	"	1	$\frac{1}{4}$	"	"	"	"	1.00
"	4	"	2	"	"	"	"	"	1.25
"	5	"	2	$\frac{1}{4}$	"	"	"	"	1.50

**EVERY ARTICLE
GUARANTEED**

CHARLES G.
WILLOUGHBY^{INC.}
CAMERA HEADQUARTERS
110 West 32d Street, New York

**SEND CHECK OR
MONEY ORDER**

YOU'LL GET A SQUARE DEAL AT WILLOUGHBY'S

"Why is it that when you take my clinique you invariably retouch all the lines of my face away?" To which I replied: "Because out of doors the large amount of light so illuminates these lines that they are not visible. But come to my studio; I promise you every line will show." He came; I photographed him with a direct top light. So a very restrained light will reveal a much stronger personality.

Full-Length Portraits

If the three-quarter-length portrait is difficult, full-lengths are even more so. Few photographers excel in these. Of course, they are not so much in demand; but when they were, as during the war, what atrocities were perpetrated—weak knees, bandy legs. In considering full-lengths, there are two points which I think are worthy of note:—

(1) That the underpart of the picture should be supported by shadow.

(2) That the foot that is next the photographer or painter should be the one that is advanced a little.

I went through a whole portrait gallery to study this point and only found one portrait the reverse of this. But how many photographers, especially with military men, make the legs weak by reversing this order. The average full-length photograph of a man is rarely satisfying, and it is generally due to the position of the feet and the lighting of these.

Expression or Character?

In photographing men, is it expression or character we are seeking to portray? Many mistake expression for character. Of course, in one sense, a man's expression is the result of his character—his face is the outcome of his years of thinking. But are we going to portray the passing thought of that man, or are we going to portray that which has taken years to make? Both can be done. What would a great painter do?

Very often a client, when being photographed, attempts to look what he thinks he would like to appear in his portrait. This is

neither character nor expression. Again, many photographers endeavor to induce in their clients a particular expression. I plead guilty to doing this for many years. This, again, is not the normal expression of a man, but a passing one, induced by a passing thought.

Sometimes you get a successful portrait by this method, but it is not of the lasting type. In a year or two he will have another portrait, and most probably try another photographer.

One cannot conceive of an exposure—say of a second—revealing the comprehensiveness of a man's mind; it can only reveal the passing thought of a second.

Short Exposure and Character

I have come to the conclusion that if you want a portrait of a man to be a lasting portrait—one that, looking at it again and again, reveals to you a different aspect of that man's mind—then this portrait cannot be got with an instantaneous exposure.

If the passing thought satisfies you, then a second will do it. I have most carefully tabulated the portraits from which I have had the greatest number of repeat orders. These are the ones that I have given exposures ranging from 12 to 25 seconds. This, I know, is contrary to some of my friends' experiences, but it is my experience.

I cut down the light in my studio to a fourth of what I can use, and give what would now be considered a long exposure when I am anxious to give an especially representative portrait of a man.

This will, of course, not do in every case. It will not do with a fidgety man, for if you want to reproduce him truthfully you must reproduce him as a restless man; but very often it will do with a nervous man, though you would hardly expect it. Of course, I am talking of men's portraits—not women's and not children's.

I have frequently photographed a man in what a portraitist would have selected as his best side or view and then taken one from the other, defective or less regular side, sent

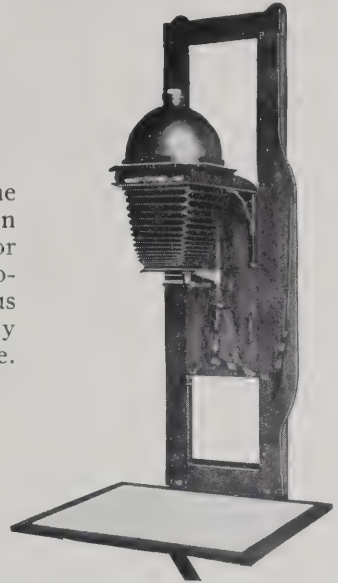
SOME WORTH-WHILE FEATURES:

- Projects six diameters.
- Takes no floor space.
- Special $f4.5$ lens.
- 400-watt lamp.
- Occupies only 32 inches in width wall space.
- Independent focusing feature; this enables the operator to take out the regular lens and put in any short focus lens for making reductions or lantern slides. In using any lens but the one supplied with the outfit, it would be necessary to focus by hand (the old way), this can be done easily and requires very little time to make the change.

At your dealer

WRITE US FOR DESCRIPTIVE CIRCULAR

THE CALLIER ENLARGER BRUSH, COLORADO



both proofs, and received the order from the less regular side. His friends considered it most like him. There is a certain character which irregularity gives. Look at the men's portraits as you go through the great galleries. Take the Portrait Gallery here; look at the expressions, and you will find that in by far the larger number the expression is not of the passing type, but of the habitual or normal.

In my studio I have a series of framed portraits (about 12-inch) especially chosen for their varying character, and still more for their varying expression, ranging from the kindly to the intellectually cold or sober. These I put on a stand, inviting my clients to look at them. By changing them with the exposures and critically observing, one soon discovers what is the normal expression, and, incidentally, what appeals to them. This is one of the useful aspects of psychology.

The modern theory of psychological suggestion has something to teach the photog-

rapher of the future, as also the laws of discrimination, for there is something peculiarly private and uncommunicable in every phase of mind.



Gold vs. Platinum

In a conversation with a scientific photographer the question turned upon platinum printing and its peculiar advantages for the special line of work he was engaged in, but the prohibitive high price of the metal precluded its employment. Inquiry was made whether gold, which is at present almost one-half the price of platinum, might not be substituted for the platinum salt. We do know that agreeable black tones, not inferior, perhaps, to platinum, may be had by toning silver prints with gold chloride. But our inquirer wished really to know whether gold might not be used in place of platinum in conjunction with the ferric salt employed in the platinum process.

As it is by ferric agency that the place is

Please mention "Bulletin of Photography" when Corresponding with Advertisers

WATCH THE BIRDIE!

AND HEAR HIS SONG

At both the National and the New York State Conventions, Mr. Walter Scott Shinn, the well-known New York photographer of children, made a hit when he told of his success in the studio by the aid of a cage of imitation birds.



Mr. Shinn's bird cage is an elaborate one and cost probably \$800. We've something not so expensive, but it accomplishes the same purpose.

We have an animated bird, in a substantial wire cage, 5 x 7 x 9½, fitted with a spring or clock-work motor that will cause the bird to move to and fro and sing for about 35 to 40 seconds. What better way to obtain a charming expression, not only with the kiddies, but the grown-ups as well.

You can secure this bird and cage, together with a year's subscription to the BULLETIN OF PHOTOGRAPHY, on payment of \$3.50. If you desire the bird and cage only, send us \$2.25.

The coupon below is attached for your convenience—
use it today.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA

----- TEAR OFF HERE -----

BULLETIN OF PHOTOGRAPHY

636 South Franklin Square, Philadelphia

Gentlemen:—Inclosed please find my check for \$3.50, for which send the BULLETIN OF PHOTOGRAPHY for one year and include the bird cage (mailed post free.)

Name Street

City State

Send me the Bird and Cage only. My check for \$2.25 is inclosed.

Name Street

City State

Please mention "Bulletin of Photography" when Corresponding with Advertisers

prepared for the reception of the agent which forms the ultimate image it looks reasonable that some other salt of the metals than the platinum compound might be utilized. We call to mind some experiments in this direction made by Thomas Bedding. The rationale of his process may be thus stated:

Suppose paper coated with ferric oxalate to be exposed to light under a negative, there is formed a positive image, chiefly in ferrous oxalate, by light reduction, which will easily, itself, reduce, and be replaced by certain metallic compounds, as, for instance, gold, silver and the well-known example—platinum, and probably others.

Thus, we may get silver pictures by direct chemical substitution, as well as by printing-out or development. But among the compounds, which it seems ferrous oxalate is powerless to reduce are uranium salts. It would be a desirable thing if we could directly utilize the uranium, and the problem of substitute for platinum would be at once solved. However, if to a per salt of this metal in solution there is added a small quantity of gold chloride, and the combined solution is washed over the ferrous picture, a ready decomposition takes place.

The gold acts as it were like an enzyme, as the physiologist would say, and while being itself thrown down carries with it the uranium, and so unites to form the positive image. The portions of the picture not affected by light have no reaction with the developing solution, and are dissolved by it, leaving only a surface of plain paper.

Mr. Bedding has worked out the following method:

Paper coated with ferric oxalate, nitrate of uranium, gold and hydrochloric acid.

Iron peroxalate is employed in several photographic processes, but it is essential to have it in a fresh condition.

Dissolve 200 grains of ferric chloride in 4 ounces of water, heat to the boiling point, and add sodium hydrate, about 100 grains will be required, until an alkaline action is manifest.

All Stops and No Speed

Old-style portrait lenses that always have to be stopped down, are like the old-time accommodation train—so busy stopping and starting it “never got nowhere.”

Modern portraiture, natural expression pleasingly portrayed, calls for a modern lens with the advanced qualities of



SERIES B

Gundlach Portrait Lens *f*4, or

RADAR

Anastigmat *f*4.5, for groups and full-length figures

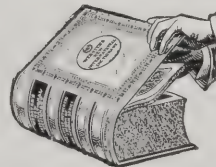
Such lenses will give the quality of image you desire, at full aperture.

Write for Complete Catalogue of Gundlach Cameras, Lenses and Apparatus

GUNDLACH-MANHATTAN OPTICAL CO.

841 Clinton So. Rochester, N. Y.

Whatever Your Question



Be it the pronunciation of **vitamin** or **marquissette** or **soviet**, the spelling of a puzzling word—the meaning of **overhead**, **novocaine**, etc., this “**Supreme Authority**”

Webster's New International Dictionary

contains an accurate, final answer. 407,000 words. 2,700 pages. 6,000 illustrations. Constantly improved and kept up to date. Copyright 1924. Regular and India Paper Editions. Write for specimen pages, prices, etc. **Cross Word Puzzle** workers should be equipped with the New International, for it is used as the authority by puzzle editors. **FREE** Pocket Maps if you name BULLETIN OF PHOTOGRAPHY.

G. & C. MERRIAM COMPANY
Springfield, Mass., U. S. A.

Photographic Facts and Formulas

By E. J. WALL

F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE \$4⁰⁰ PER COPY

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia, Pa.

Wash the precipitate with warm water and test for neutrality. When neutral, free it from all or nearly all the water by squeezing it through a cloth.

The reddish-brown ferric hydrate should now be placed in a flask and 100 grains of oxalic acid added, and the vessel set aside in the dark for two or three days. The greenish brown solution of ferric oxalate obtained at the end of that time should be filtered, and the amount of acid and iron therein contained determined. The solution should be decidedly acid; if not, add some oxalic acid.

The quantity of sensitive solution to be taken for coating the paper should be in the proportion of 1 grain of ferric oxalate to each square inch of surface.

This paper keeps about as well as platinum paper, if preserved under same condition. A small percentage of mercuric chloride (1 grain to each ounce of ferric solution) exercises a preservative action.

When the coated iron paper has been dried and exposed under the negative, it is developed in:

Uranium nitrate	15 gr.
Gold chloride	1 gr.
Water	1 oz.

After the desired depth of image is attained pass through plain water, followed by acidulated water. The tone is a rich black, not unlike platinum.

✽

City boy (looking at his first windmill)—“Gee, Uncle Tom, that’s some electric fan you have out there cooling the cows.”

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS
Importer and Trade Agent
636 S. Franklin Square, Philadelphia
Liberal Discount to Dealers

THE AIR BRUSH and the PHOTOGRAPHER

(PHOTO MINIATURE SERIES No. 181)

A handbook of common-sense information about the Air Brush and its uses in photography: for improving, finishing and coloring prints; retouching negatives; working-in backgrounds; coating special papers and in pictorial photography.

Price postpaid, 40 cents

FRANK V. CHAMBERS
636 South Franklin Square Philadelphia, Pa.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

First—Good Equipment

Then—More Business

MANY studios are handicapped in their rush periods by antiquated, clumsy or worn-out equipment. Of all your apparatus your camera is the most important. It is the one thing that must always be in order.

It will pay you to see the Century Studio Outfits at your Stockhouse. The No. 7A Outfit is a good example. Beautifully finished, every worthwhile adjustment handily available, smooth working, adequate for the best work; you will want it. Your old outfit will seem worthy of its well-earned pension. And considering the care and materials built into it by master workmen the price is reasonable enough.

Summer months are the time to get ready for the Fall business.

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

The Portrait Studio

FOURTH EDITION

A small book (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

*Send for your copy today
Only 75 Cents, Postpaid*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

Getting the Money for Work Done

FRANK H. WILLIAMS

Is there anything more disheartening to a commercial photographer than to do a big amount of very high-class work for apparently highly appreciative customers and to then find that it is impossible to collect?

It seems as though commercial photographers are, in many instances, considered legitimate game by deadbeats who consider it the height of success to get photos for nothing.

Of course, no commercial photographer wants to do work for nothing, but how is he to know before hand that the suave gentlemen with the elegant clothes and the big talk are nothing but gold brick artists in another guise? And how can the commercial photographer make sure, in advance of doing work, that he is going to get paid for what he does, without being so very specific on the point of payment as to alienate the patrons and drive patronage away?

A Western photographer had been having considerable trouble of this sort.

His most recent trouble had been with a bunch of real estate promoters who had secured about \$110 worth of work from him and who had then offered to settle for \$10! And he decided that it would be better to do much less business and get paid for everything he did than to do the volume of business he was doing and get stung on so many accounts and have so much worry and trouble in collecting other accounts. So this photographer put up a large sign in his studio reading like this:

"Fifty percent advance deposit required on all transient orders."

Also this photographer had the same thing printed on his stationery and on his business cards and he lived up to this slogan in all his dealings with customers.

His business suffered somewhat in volume through the inauguration of this deposit proposition, but it also eliminated much of the loss he had formerly sustained, so in the

THERE IS A REASON

for the exceptional quality in

CENTRAL DRY PLATES

The new plant is away from the smoke and dirt of the city.

This location, with its pure water, up-to-the-minute equipment and perfected emulsions, insures

DRY PLATE QUALITY

Write for our new scale of prices.

Central Film and Dry Plate Company
ST. LOUIS, MO.

long run it was a mighty good thing for him. And, perhaps, it would prove to be an equally good thing for other commercial photographers.

But even with this photographer being so specific about his requirements for a fifty percent deposit in advance, there was still some trouble. This trouble developed in an unexpected way.

Some of the photographer's customers proved to be like one promoter who came to him and said:

"We're putting up a factory out here near the city and I want a good photograph taken of it to use in a newspaper ad. I see you require fifty percent cash deposit in advance, which is a mighty good thing. But the whole sum is so small—only \$3—that I think I'll pay the whole thing right now and get it off my mind."

Of course, this made quite a hit with the photographer and made him feel that this customer was a high-class individual whose patronage was worth cultivating.

When the photographer got on the job the customer suggested that, while he was there, it might be a good idea to take some additional photos of the interior as well as the outside. The photographer thought this was a good idea, especially as the customer had his check book out all ready to write a check for the additional sum involved.

But just as the customer was going to write the check he thought of something important and raced away with a declaration that he would be right back. The photographer went ahead and made the shots and, as the customer hadn't yet returned, he went back to the studio and developed them and printed them.

That afternoon came a telephone call from the customer apologizing for being called away and asking the photographer to deliver the prints at the factory during the afternoon when he would be paid.

When the photographer went out there he was given an envelope in which there was, very evidently, a check. So he delivered the

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By **ALFRED B. HITCHINS**

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation. It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

photos to the customer's assistant—the customer had again been called away.

But when the photographer got back to his office and opened the envelope—he had foolishly neglected to open it at the time it was handed to him—he found that the check was for the right amount but there was no signature on it.

And he never did get his money!

Some commercial photographers are particularly successful in getting paid in full for all the work they do and interviews with these photographers reveal that the methods they employ in making collections are these:

Where there is any question about the customer's ability to pay or willingness to pay, the photographer insists upon a cash deposit in advance before he starts doing any of the work for the customer. Once a customer has some money paid in on a job he is quite sure to pay in full and get the photos rather than to lose what he has already paid the photographer. The size of the deposit required by the photographer varies accord-

ing to the way the photographer sizes up the customer. Where the customer seems to be perfectly O. K. and where the photographer doesn't feel there is much risk involved, the advance deposit may be only fifteen or twenty percent. But where the photographer is very dubious about the customer the advance deposit asked may be as high as fifty percent.

Where there is any question at all about the customer's ability to pay or willingness to pay, it is always a good plan to never deliver the photos until wholly satisfactory arrangements have been made for paying the bill in full. With the most dubious customers it is a good plan to not make any deliveries until the amount still due is paid in full in cash. If the customer offers to give a check, it is, in extreme cases, a good idea to call up the bank and see whether or not the check is good. Some men think nothing at all of issuing bum checks in perfect flocks. And, of course, no photographer feels like making a big fuss over a

bad check for a small sum and he doesn't feel like sending a man to the pen for issuing a small bad check. It is, therefore, always a good plan to exercise caution in the acceptance of checks from customers who impress the photographer as being the sort of people who would beat him out of his money if they could. Where cash can't be secured, the delivery of the photos can either be held up until the amount due is paid or the customers can be induced to sign trade acceptances or notes. Where the photographer has a definite promise to pay in writing, he is more apt to get his money than when he has nothing to show that the customer owes him.

It is always better to refuse to do work for people who, very evidently, won't be able to pay for the work they have done than it is to do the work and then fret and stew over the job of trying to get payment. Of course, the cases where customers are, very evidently, of the type that will not pay up, are rather few and far between. But every now and then some person will come to the photographer and ask him to do work on a speculative basis. That is, the customer will offer to pay the photographer for the work done provided the customer is able to put the deal across for which the photos are being secured. This sort of a proposition is bad business for the photographer, as a general thing, as it most often works out so that he doesn't get any money at all out of the affair. So it is the best plan to lay off such stuff.

• Getting the money for work done is even more important than getting work and it is hoped that this article will help photographers in making collections and in cutting down their losses due to the failure of customers to pay up.

✱

There was serious rioting in a certain Texas town and the Mayor wired to the Governor for Texas rangers to quell the disturbance. When the next train arrived from the capital, one ranger stepped off.

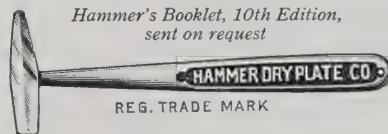
"Where is the rest of your outfit?" demanded the Mayor.

"The rest?" replied the ranger. "You ain't got but one riot, have you?"

There's no substitute for

HAMMER PLATES

They produce brilliant and reliable negatives. HAMMER PLATES are coated on clear, transparent glass and are unequalled for hot and humid weather.



Hammer Dry Plate Company

Ohio Avenue and Miami Street
ST. LOUIS, MO.

N. Y. Depot, 159 W. 22d St., New York City

Save 25% to 60%

ON SLIGHTLY USED

GRAFLEX, CIRKUT, VIEW and AMATEUR CAMERAS



Our Bargain Book and Catalog contains things that the professional and amateur photographer needs.

SEND AT ONCE
FOR YOUR COPY

You will find the most up-to-the-minute Cameras, Lenses and supplies of every description, both used and new, listed therein at startling reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY

112-M, South Wabash Ave., CHICAGO, ILL.

BIND your copies of

**BULLETIN OF
PHOTOGRAPHY**

in the only perfect way

THE only Magazine Binder that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating

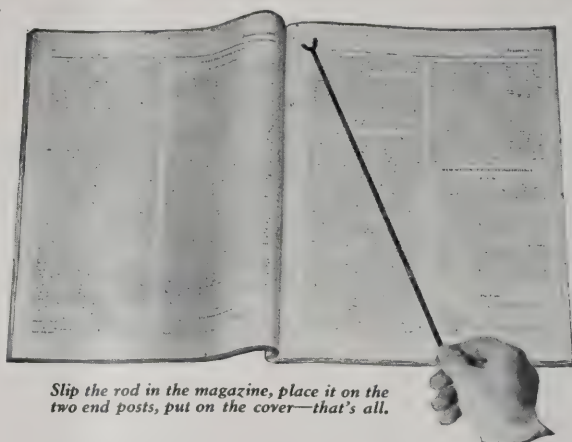


Over 2,000 sold and
never a complaint.

same. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.

☐ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

☐ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.



Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all.

Price \$1.75, Postpaid

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Do You Know?

THAT 21,000,000 letters went to the Dead Letter Office last year?

THAT 803,000 parcels did likewise?

THAT 100,000 letters go into the mail yearly in perfectly blank envelopes?

THAT \$55,000.00 in cash is removed annually from misdirected envelopes?

THAT \$12,000.00 in postage stamps is found in similar fashion?

THAT \$3,000,000.00 in checks, drafts and money orders never reach intended owners?

THAT Uncle Sam collects \$92,000.00 a year in postage for the return of mail sent to the Dead Letter Office?

THAT it costs Uncle Sam \$1,740,000 yearly to look up addresses on misdirected mail?

THAT 200,000,000 letters are given this service, and—

THAT it costs in one city alone \$500.00 daily?

And Do You Know?

THAT this vast sum could be saved and the Dead Letter Office abolished if each piece of mail carried a return address, and if each parcel were wrapped in stout paper and tied with strong cord?

MORAL: Every man knows his own address if not that of his correspondent.

PUT IT IN THE UPPER LEFT HAND CORNER!

AS WE HEARD IT

Harry H. Johnson has opened a new studio in Corydon, Iowa.

M. B. Wade has opened a new residence studio on East Sixth street, Russellville, Ky.

H. S. Hoot, formerly of Denver, Ohio, has opened a new studio in Carmen, Okla.

Millard and Halmer Leo have opened a studio in the Shuckley Building, Blanchardville, Wis.

C. D. Wolf, of Mount Carmel, Ill., has purchased the studio of the late R. H. Postelwaite.

Mr. and Mrs. I. P. Moore are erecting a new studio at 211 North Hudson Street, Altus, Okla.

M. O. Dora, formerly of Maysville, Ky., has opened a studio in the Ball Building, in Owenton, Ky.

W. T. McCurdy, of Newburyport, Mass., is about to open a studio at 45 Elm Street, Amesbury, Mass.

N. T. Bell, of Cambridge, Ohio, has sold his studio to Delbert H. Griest, formerly of Quaker City, Ohio.

The I. X. L. Studio, of Sterling, Colo., has installed a branch in Akron, Colo. J. W. Sabin will be in charge.

Andrew Nelson, of Eveleth, Minn., is tearing down his old residence on Pierce Street to make room for a new brick structure which will be used

Please mention "Bulletin of Photography" when Corresponding with Advertisers

as a studio and residence combined. The building when completed will cost approximately \$18,000.

The Cook-Bichon Studio, formerly known as Cook's Studio, has recently been opened at 222½ Broadway, Paducah, Ky.

Fire of undetermined origin destroyed the Gascon Photo Studio, 225 West Twelfth Street, Kansas City, Mo., on May first.

After motoring through the mid-section of the State, Mr. and Mrs. J. E. Cook have returned to Woodland, Calif., and decided to open a residence studio on North Elm street.

R. J. Lutz has sold his studio, known as the Eighth Street Studio, Greeley, Colo., to T. R. Templin, of Denver, Colo. Mr. and Mrs. Lutz will move to Colorado Springs.

T. M. Mackey, of Superior, Neb., has retired from business and has sold his studio to L. S. Pratt, of Leadville, Colo. Mr. Mackey has been in the photography business in Superior since 1891.

Joseph Ockipent, formerly of Los Banos, has purchased the studio of C. H. Fitzpatrick, which is located on Fourth Avenue, Oak Park, Calif. Mr. Fitzpatrick will eventually open a studio in Spokane, Wash.

A. B. Arntzen, formerly of Mount Vernon, has opened a high-class studio in the Masonic Temple, Seattle, Wash., where he will make a specialty of children's work and portraiture. The new studio has the most modern equipment.

Homer C. Miller has purchased the F. E. Patterson Photographic Studio, located at 724 Broadway, San Diego, Calif. This is said to be one of the oldest studios in the city. Mr. Miller is President of the San Diego Camera Club.

Announcement is made of the new name of the photograph studio and kodak finishing shop at 122 North Market, Wichita, Kans., for several years known as the Reed-Pottenger Studio, but now to be known as the Reed-Werts establishment. This change in name does not mean any change in business policy or ownership because O. R. Werts has been a full partner of Fred H. Reed since 1917, when he bought in with Mr. Reed the old Fred H. Reed Studio. The name Pottenger was taken when the firm bought the Pottenger Studio at the present address. This was to retain the good will of that name, the studio having been owned by Harry Pottenger, who died a year ago.

✱

"They told me this suit would wear like iron and it has. I have had it two weeks and it's rusty."

✱

A kindergarten teacher in Washington, with a pile of books on her arm, was about to get off a street car just as a gentleman, whom she thought she recognized as the parent of a pupil in her school, got on.

"Good morning," she said, with a cheery smile. Instantly she saw, by the quizzical expression on the face of the man addressed, that she had made a mistake. Intending to correct it, she added quickly: "Oh, pardon me! I thought you were the father of one of my children."

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.

(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City

Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

EASTMAN KODAK STORES, Inc.

223-225 Park Ave., Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.
New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

Practical Photographic Books

SOLD BY

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. The simplest and most practical course of instruction in Retouching, Finishing and Coloring Methods, 90 pages, with 16 plates; 6 x 9 in. Price, \$2.50.

British Journal Photographic Almanac—Paper covers—1911, 1914, 50 cents each; 1924, 75 cents each; 1925, \$1.00 each. Cloth bound—1909, 1915, 1916, 75 cents each. Postage, 10 cents per copy additional.

Burnet's Essays on Art—The standard work for beginners and advanced workers the world over. Adapted by every prominent art school and teacher. Three subjects treated in one volume: The Education of the Eye, Practical Hints on Composition, Light and Shade. 160 pages; 135 illustrations, handsomely printed on fine wood-cut paper; bound in art canvas. Price, \$2.00. Postage, 15 cents.

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. An exceedingly stimulating and practical book which points out useful and potentially valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. His work is based on the "subtractive" method, which he considers will ultimately prove to be the most useful and technically perfect one. 136 pages, illustrated. Price, cloth, \$2.50.

Cash From Your Camera, edited by Frank R. Fraprie, S.M., F.R.P.S. The only book on marketing photographs now in print. Full instructions on preparing prints for market, with much information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms listed elsewhere as buyers of photographs who are no longer in the market. This is a great postage and time saver. Everyone who desires to make a little money from his photography should have this book. Bound in paper. Price, \$1.00.

Cinema Handbook, by Austin C. Lescarbourea, managing editor "Scientific American." This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen. Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. It is a handbook in the real sense of the word. Flexible cover, 507 pages, gilt edged, profusely illustrated. Price, \$3.00, postpaid.

The Commercial Photographer, by L. G. Rose. A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation. The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required. 148 pages, 85 illustrations. Price, in cloth, \$4.00 per copy, postage 15 cents extra.

Camera Lenses—Including lenses used in enlarging lanterns, etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 illustrations and Diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. Price, stiff board cover, \$1.25.

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and materials and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. Price, \$5.00.

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. Cloth, \$3.50, postage 15 cents extra.

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. Price, \$3.50, postage, 15 cents.

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. This is a book the photographer has long desired. 135 illustrations, 10 tables and 266 pages. Price, cloth, \$3.00, postpaid.

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. This book of 96 pages fills a need in photography, as it is an up-to-date compilation. It should be in the hands of every worker in photography. Paper Cover, 50 Cents. Cloth, \$1.00, postpaid.

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. Price, \$6.00.

Motion Picture Photography for the Amateur, by Herbert McKay. Mr. McKay is a widely known authority on the mechanics of motion picture photography. The book contains 225 pages generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author has purposely avoided going into complex detail and has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. Price, cloth bound, \$2.50.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 931

Wednesday, June 10, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	707
The So-Called Ray Filter	708
Are You Ever to Blame? (Frank Farrington)	709
Association News	710
Illustration by Miss Workman	711
" " J. W. Bald	712
Which Are You?	713
The National Convention in Cleveland	714
Claiming a Fire Loss	718
Awkward Sitters	721
Here's Something that May Fit Your Case (E. J. Buckley)	724
P. O. Notice	727
Printing on Canvas	729
As We Heard It	730
Northeastern Iowa Photographers' Association	730

Editorial Notes

The photographer has to be a student of human nature and, as the years roll around, he becomes an expert judge of it. The wiser of them will tell you that vanity isn't monopolized by the ladies, God bless 'em, though it is customary to charge it up to them on account of their addiction to loud colors, freaky fashions, furbelows and jewelry.

It isn't so much the matter of clothes (though a horse and doggy man can look a scream) that marks masculine vanity as manners.

When a man gets all set for an exposure, he tries his best to look a part, both in pose and expression; wise, if a jurist; inscrutable, if a physician; funny, if a humorist.

One wants to look rich; another to appear powerful; the last thing he thinks of resembling is his own self. And it is not only in the studio that a man makes himself ridiculous. The lords of creation should take a post graduate course of Robbie Burns, who, although not a photographer, had the "number" of the average man, and, as will be remembered remarked:

"Wad some power the giftie gie us to see oursel as ithers see us."



From now on, the camera man is not to be allowed to take photographs in courtrooms in Chicago. The judges say so—that is, the majority of them. There are, however, among the judiciary of the Windy City, those who hold that if a judge cannot maintain dignity and decorum in his court, he lacks backbone. Nevertheless, the edict has gone forth, and the rule stands that no pictures are to be taken in or near the courtroom in Chicago. As if this were not enough, insult is added to injury by a declaration that what the photographer produces in court makes for popularizing crime, and it further intimated that the camera man is noisy and pushing.

Word pictures by gifted reporters are not prohibited, if the scribe does not bring

to his aid in the courtroom the machinery of telephone, telegraph, radio or typewriter.

It is a sure thing that photographs of court scenes cannot tell a tenth of what a cleverly written account of a trial can. If the reporter, why not the photographer? In the process of hair-splitting, the newspaper man is favored and the photographer gets the worst of it. In order to be quite consistent, the eminent "your honor" should exclude the public from courtrooms. Ten thousand people have reasons of their own for wishing to attend a trial. Two hundred and fifty can get into the place. Why cannot the thousands have a look in by means of pictures?

It is quite likely that some ambitious young operators have queered the photo game out there by over-anxiety in making good, and have planted an intrusive foot or two within the sacred precincts set apart for their "washups" as the London costers call 'em.

If our ambitious young camera men will take pains to appear a bit more deferential and try to be a trifle less conspicuous, there is hope that the wrath of the judges won't become epidemic.

✱

The latest accomplishment of R. G. Guthrie, chief metallurgist for the Chicago Gas Light and Coke Company, is that of magnifying photographs of plant tissues 150 times their natural size. Some thirty such microphotographs were made for a scientist of the Rosary College to illustrate a work on mosses. This volume will be the first, it is said, to have large views of infinitesimal organisms of plant life.

Sections two thousandths of a millimeter in length were photographed by a combination of metallurgic and biological microscopes and camera. On the rays of an arc light, they were transmitted through the microscope and cast on the plate to the desired enlargement.

✱

Dispatch—hustling things along—is the keynote of profitable production.

The So-Called Ray Filter

A great deal of uncertainty prevails as to the special utility of the yellow screen or ray filter. Is it necessary in all cases with the use of orthochromatic plates; may it be used with ordinary plates; what depth of color should be selected, and many more inquiries of a like nature are monthly submitted to us in our correspondence, and what is peculiar to most of those inquiries is the plentiful lack of information as to the character of the subjects—whether it concerns portraits, landscapes, or the reproduction of oil paintings.

It might seem easy to give a general answer, covering the ground, asserting whether the ray filter possesses especial virtues in securing better rendition of color values. To be sure our answer would be that it does, but then the photographer trusting in this dictum will undoubtedly fall into grievous mistakes in having too implicit reliance on its claims.

Now take the special case of landscape work. It is difficult to get unanimity of opinion as to what is best to do. Some landscapists are for the crisp, sharply defined effects which give the distances with definiteness of outline, or sharp line of demarcation between sky and mountain contour. Others are satisfied only when the aerial perspective is properly rendered by the artistic blur.

There is no doubt that orthochromatic photography, though not perfection, is a most potent factor in the proper rendition of color values, but very little judgment or discretion is exercised by the general worker in the employment of the screen. The notion still prevails, notwithstanding what has been written on the subject by men who have especially studied the subject and more especially recently in connection with autochromoy, that the essential in a screen is its yellowness. Even with professionals we find a hesitancy whether to use or dispense with it. They seem to have no general principles to guide them and prefer to expose both with or without, and do sometimes venture to say

that they get better results without its aid than with it, and that it only prolongs unnecessarily the exposure.

Those who have studied the subject practically say that the particular color of the screen is not so much a matter of consideration as the selection of a suitable coloring matter. Some substances have the power to cut off certain rays or to greatly reduce the number which pass through them, and in this manner retard the action of such rays on the sensitive surface, giving the opportunity to the less active rays; so that it may happen that in one's zeal to secure the best results one may err in selecting too deep a shade of color for the screen, with less effective results really than could have been effected by a much lighter tint, with the corresponding advantage of less exposure.

In reference to potassium bichromate, it is claimed that it has the advantage over a good many other substances used for screen filters of having progressive absorptive power from the violet end of the spectrum, and that if the sole object is to cut off the violet there is nothing more effective. But as the orthochromatic plate is so constituted that it is more sensitive to the less actinic ray and less sensitive to the most actinic, there would seem, then, to be less need for its use than when the ordinary plate is used, and even with the use of the bichromate cell a very slight tinge of yellow may be all that is necessary.

Judicious use, therefore, of the yellow screen in connection with orthochromatic plates would seem better than employment of a deep yellow screen with ordinary plates. However, there are cases where it is useless, or worse than useless, to use the screen in orthochromatic practice. Frequently it exalts inordinately the yellow in the object and puts this tone out of harmony with the scale, and very often it destroys all the beautiful atmospheric haze in Nature. I have before me two pictures of the same subject, the intention of which is to show by comparison the pre-eminent superiority of the one over the other, due to use of a certain

well-advertised screen. I have not a bit of doubt concerning the value of said screen for certain lines of work, but just here it would not recommend itself to me from an artist's point of view. Any one who knows what are the essential features enhancing a landscape would reverse the verdict given by the advertiser and say the picture taken without the screen is more beautiful and truer to Nature.



Are You Ever to Blame?

FRANK FARRINGTON

Sometimes the photographer has himself to blame for having slow pay patrons on his books. Whether you ever help along such a condition or not, I do not know, but there are some who do, and it helps make losses in the end.

You may encourage the opening of an account by someone about whom you know too little. You may give better attention to your credit patrons than to those who habitually pay cash. In stores, credit customers often receive better attention and are considered more important.

You include in your cost of doing business the expenses of extending credit and keeping books. People who pay cash pay the same rates as those who pay when they get ready, and to that extent you are penalizing cash business. This fault is not confined to photographic studios, but is common in stores. It is, however, an inherent fault of the credit basis of selling.

Sometimes you may say to the patron ready and willing to pay in advance, "Never mind paying now. Wait until the work is done," or "This can just as well go on your bill." Or you wave aside the payment someone offers to make at the time of sitting, because you think that person is perfectly responsible and you don't want to appear distrustful.

There may be times when a patron asks for his bill and it is not ready and you say you will make out the bill and mail it. Sometimes you lose an account that you could

have collected quickly had the bill been ready.

Bills and statements are not always sent out promptly. Accounts are allowed to run without anything being done in the way of attempts at prompt collection, and the debtor forgets about the indebtedness, and may even question it when payment is requested, causing a disagreement and perhaps the loss of a patron.

You may ask a patron to pay a bill and receive a promise that at a certain time it will be taken care of. You ought to be there at that time, ready to take advantage

of the promise. If you pay no attention to the date, the chances are that you do not get the money then—possibly never.

Sometimes you may discount a bill of long standing in order to encourage settlement, thus putting a premium upon slow payment of accounts and giving the dead beat an advantage over the spot cash patron.

If you never do these or other things that encourage the misuse of the credit privilege, you have not yourself to blame, but if you never do any such things, you are certainly the exception.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

P. A. of A. Summer School

We don't have to look at the Calendar to know that the dates for the P. A. of A. Summer School and the Annual Convention are not very far away. Business regarding both is surely picking up, as it always does the last few weeks preceding either of these events.

For the School—registrations for the Commercial and the Portrait Course are coming in most every day, together with an increasing number of inquiries on this fast growing activity of the Association. Today's mail brings them from the extreme ends of the earth—Sarasota, Florida, and Seattle, Washington, which, with the two already registered from the West Coast and one from Florida, leads us to believe that each year will see more and more students attending from the remote sections of the country. It merely bears out the old saying—"That what's worth having is worth going after," and an investment of this char-

acter—in an education, is more sound than Government Bonds; nobody can take it away from you.

We feel as though it were a waste of good space in this column to suggest immediate registration by those who are seriously contemplating attending the P. A. of A.'s Summer School. The time is getting so short that plans should be made and the registration fee of \$10.00 be mailed to the General Secretary, NOW. This will leave a balance of \$40.00 to be paid at the School. The total, \$50.00, is the price of tuition and covers EVERY expense at the School. All you have in the way of extras is your board and railroad fare, of which the former will be found very reasonable to students of the School. Remember the dates:

Commercial Course—July 6th-25th

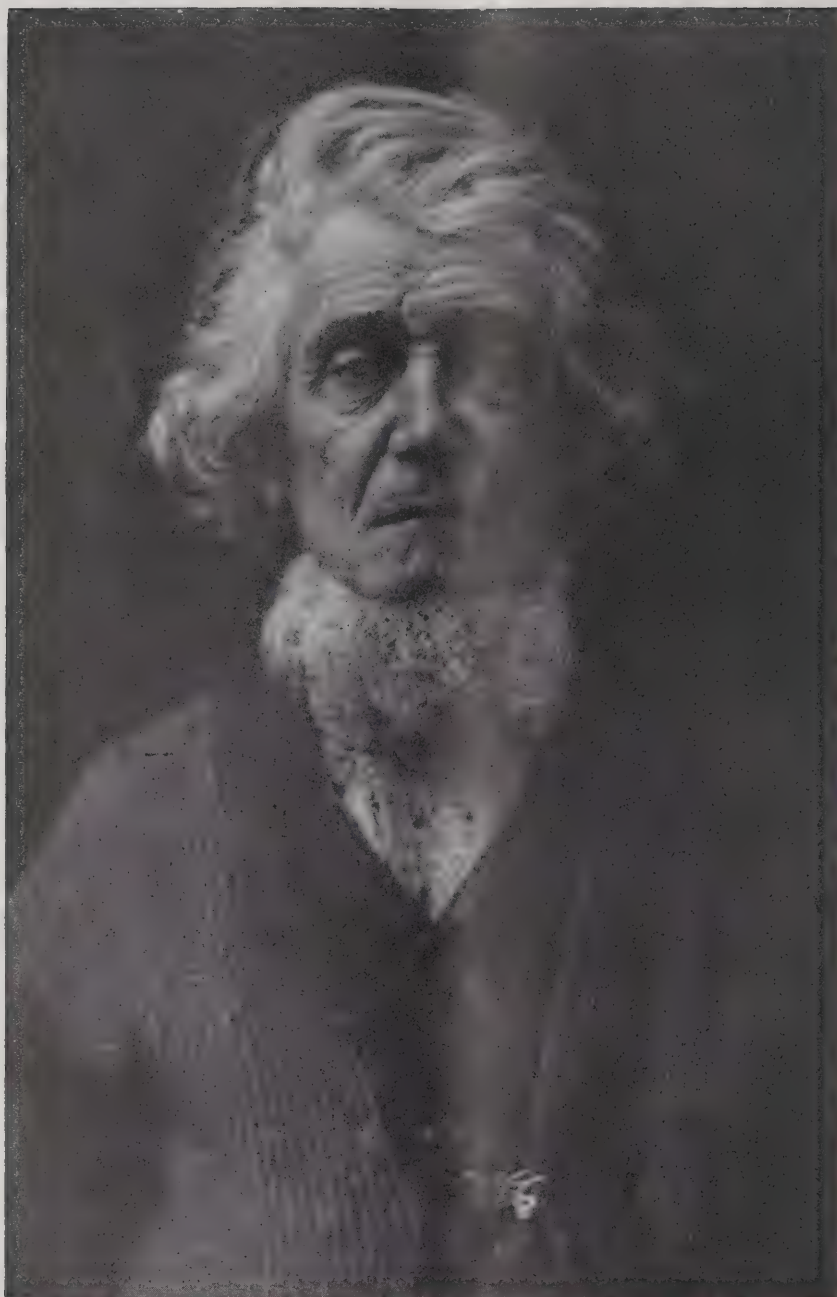
Portrait Course—August 3rd-29th

Now about that Convention—we never



Miss Workman
Toronto, Ontario

From the Ontario Society of Photographers at Buffalo



J. W. Bald
Midland, Ontario

"THE OLD VOYAGEUR"

From the Ontario Society of Photographers at Buffalo

did like anyone to point their finger at us and say, "I told you so," but that is what we feel like doing today. It wasn't so long ago we stated that some of the regular Convention Exhibitors were going to be surprised when they tried to get space and found it was all gone. Sure enough, here come the telegrams asking for locations which simply are not available in the regulation booth lay-out and stresses us to the point of having to provide the auxiliary booths. That is going to be S-O-M-E Convention at Cleveland on July 27th, if we know anything about it.

This past week we received the good news from President Manahan that his program is complete, so we are going right after him for a release on it for next week's issue. This is always a big drawing card for the Convention and from the information we have in an unofficial way, we don't think there will be any disappointments in the list of talent. In fact, we see some well-known Artists who have not been on the National's program for several years, but who will make the trip to Cleveland well worth while to see their demonstrations and hear their talks. Some new talent is also included which we know by experience will prove very attractive.

✽

Watch this column next week for detailed information on the Cleveland Convention program.

The headquarters hotel, The Winton, at Cleveland, is booking reservations for attendance at the Convention and will acknowledge all applications. They have also informed us that the manager will look after the storage of autos of guests traveling by way of the many good roads leading to Cleveland.

Speaking of transportation, we would like to slip in a notice to members of Harrisburg, York, Baltimore, Washington and points South to the effect that the Pennsylvania Railroad is going to put on a special sleeper attached to the 7.25 P. M. train from Washington, D. C., for Saturday night, July 25th, for the sole use of the Photographers. The schedule for reservations for this car is in the hands of the General Secretary, P. A. of A., to whom application should be made for upper or lower berths. The fare from Washington to Cleveland is \$15.63—lower berth, \$4.50; upper berth, \$3.60. Remittances for berths will be acknowledged by the regulation Pullman tickets. Transportation should be purchased from the home town straight through to Cleveland. Members from Baltimore, York and Harrisburg can catch the car enroute; from points south of Washington, a change will be necessary at Washington, anyway, so why not plan to take the Photographers' Sleeper?

✽

Which Are You?

Photographers may be divided into three general classes; the self-starters, the ones who will go after being cranked up, and the ones who have to be towed.

The banker knows which are which. He knows which photographers are pushing aggressively along on their own energy, working hard to advance and advancing in proportion as they work. He knows which ones are always getting into financial difficulty because they allow outside interests to detract from the energy they can give their business, and because they let down in effort and fall behind unless they receive continuous stimulation from some source or other. He knows, too, which photographers cannot do much of anything of

INKS for BROMOILS

Made in BLACK, BROWN and BLUE

Endorsed by famous Bromoil Makers in America

2-oz. cans, black, \$1.00; brown or blue, \$1.25—post free

CROWE PRINTING INK CO., 724 N. Third St., Phila.

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN

their own initiative, but must be pulled along by the efforts of those who are perhaps financially interested in seeing them keep going.

The only photographer ever to make any success of his business is, of course, the self-starter, the man who develops his own energy and initiative, who does not have to depend upon someone else all the time to spur him on. The man who has to be stimulated by his creditors or by his friends and family to keep him from falling by the wayside will never make an appreciable success of his business. He may keep the wolf away from the door; he may manage to squeeze out a living from his studio, but it

will be a bare living. And the man who has to be towed along, who cannot even pull his own weight is a failure from the first. In a business sense he is dead, though he may not know it.

Fortunately, readers of the BULLETIN OF PHOTOGRAPHY are not members of either of the dilatory classes. If they were, they would not be readers of this or any other photographic journal. The man who is not a self-starter is not a trade journal reader. And the man who does read the photographic journals will become a self-starter, because his reading will inspire him to serious effort and show him how to use the energy he develops.

The National Convention, in Cleveland, July 27

When a former National Convention was held in Cleveland, Ohio, in 1916, the heat was intolerable and the hall lacking in ventilation. When the Convention meets in Cleveland in July, this feature will be overcome by meeting in an up-to-the-minute hall. The ventilation is by artificial means—fresh washed air—and the temperature is at 70° during the hottest day.

Exhibition or Manufacturers' Hall is located in the basement, but of easy access from the main auditorium, and is primarily intended for displays. The architects have succeeded in making it the most modern and complete exhibit hall in the country. Every known convenience and requirement has been installed to secure maximum efficiency and range of usefulness. This hall is 121 feet 6 inches wide and 235 feet long, thus containing 28,553 square feet of floor space. Service stations attached to building columns contain connections for hot and cold water, drainage, steam, gas, electricity for illumination and power, vacuum, compressed air and telephone. Two adjacent rooms provide facilities for conferences or lectures. Two wide corridors, each 235 feet long, will be used for the picture exhibit.

The stage in the main auditorium is one of the largest in the country, being 104 feet

wide and 56 feet in depth, and will be used for lectures, demonstrations, etc. It has an opening 72 feet in width, surmounted by a high arch, and will seat more than 1,000 persons.

The Hotel Winton has been selected as



HOTEL WINTON

Headquarters. This hotel is within easy walking distance from the Convention Hall, and we recommend that you make your reservation promptly.

Cleveland Public Hall

The Public Hall, Lakeside Avenue at East 6th Street, erected by the City of Cleve-



Calvin Coolidge

Individuality

To stand out from the mass! To build the better mouse-trap! To shape the course and destiny of a nation! To individualize one's self or one's work! It's a great thing, a shining goal.

Photographers who seek to distinguish their portraits find HALOID a great help. Such papers as Atlas, Fine-Fabric, Texta and X-Grain stand out by themselves. Portraits done on them have Individuality.

Try HALOID for Portraiture

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

CHICAGO OFFICE
68 W. Washington St.

BOSTON OFFICE, 101 Tremont St. at Bromfield

San Francisco Agent A. H. MUHL, 143 Second Street

Los Angeles Agent A. H. MUHL, 643 S. Olive Street



land, at a cost of \$6,300,000, is regarded as one of the finest and most modern buildings of its kind in the world. It is ideally located in the heart of the downtown section and within easy walking distance of all the principal hotels, public and office buildings and the retail and wholesale shopping districts.

The building is designed in the Italian Renaissance style of architecture and is of modern fireproof steel construction. The interior is faced with marble, tile and decorative plaster. Care has been taken to make the latter pleasing and acceptable to the eye. Battleship gray is the predominant color. Scrolls and art work in pale blue adorn the balustrade which borders the balconies. The arch over the stage is decorated with gold work and colors which harmonize. The color scheme gives the interior a softness and warmth unusual in auditoriums and halls of such magnitude. The design and architectural effect of the exterior harmonize with the County Court

House, City Hall and Federal Building, already erected and forming a part of Cleveland's famous Group Plan of Public Buildings.

The building is unusually suitable for all manner of conventions, entertainments, balls, carnivals, circuses, plays and pageants, musicals and grand opera. Spacious stairways and ramps give free passage from floor to floor and the entire building may be emptied in a remarkably short time.

Exhibitions of aeronautics, animals, automobiles, machinery, food and farm products, building materials, textile products, plumbing and heating and the like may be shown to advantage and without expensive outlay for installation requirements. Its close proximity to railway freight depots also proves advantageous where exhibits are involved.

The main auditorium in the Public Hall has a seating capacity of 11,500, approximately 6,000 being portable seats on the main floor and 5,500 stationary seats in the balconies. The auditorium is artificially



EXTERIOR OF THE NEW AUDITORIUM—OCCUPIES A WHOLE CITY BLOCK



CONVENTION HALL IN THE NEW AUDITORIUM

illuminated by a flood of soft light diffused through a field of glass panels in the ceiling. Every convenience attendant to large gatherings is provided, including numerous large committee rooms for conference.

A pipe organ, said to be one of the finest in the United States and the most perfect in the country in the matter of variety and scope of tone, has been installed. It has 10,010 pipes, 150 direct speaking stops and cost \$100,000. The console is mounted on an elevator so that it may be lowered below the arena floor when necessary. The echo organ is located in the rear of the auditorium, three hundred feet distant from the console.

By utilizing the arena floor of the auditorium, 29,640 additional and unobstructed square feet of floor space is provided for exhibitions, etc., thus a total approximating 67,000 square feet is conveniently available upon the auditorium and exhibition hall floor levels.

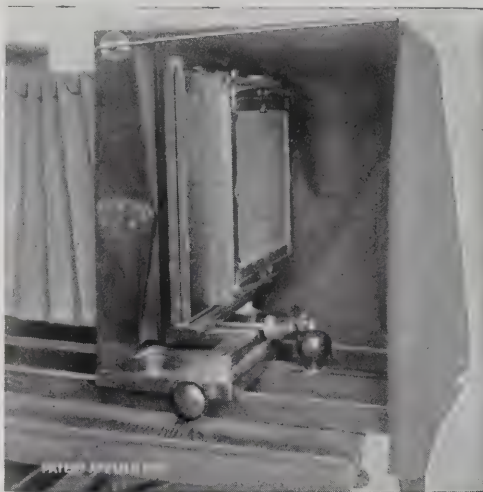
Numerous ramps and stairways for visitors provide ready circulation between exhibition and auditorium floors and the street. Suitable doorways and ramps of easy grade admit of large or heavy exhibits being transported safely and expeditiously to the two exhibit floors.

On the second floor are several conference or committee rooms having natural as well as artificial light; locker rooms, which may be used for storage purposes, and the general offices of the building.

Entrance to the upper and lower balconies is from the third floor, where also are conveniently located numerous check rooms and lockers.

Provision has been made for telephone booths, taxicab offices, ladies' and gentlemen's retiring rooms, shower baths, lockers, check rooms, telegraph stations, a barber shop and many other conveniences for guests. The most modern of ventilating and sanitary systems are used and its appointments in this respect are complete in every detail.

"The best focusing cloth arrangement made"
IS WHAT ONE WELL-KNOWN PHOTOGRAPHER SAID



The Scheide Focusing Cloth Support
designed to fill a long-felt want

IT SAVES YOU TIME JUST WHEN
TIME IS MOST IMPORTANT

CHAS. W. SCHEIDE, Elyria, Ohio, U. S. A.

See your nearest stock dealer



**In the Service
of the
Profession**

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

**ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK
WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES**

Write for price list No. 8.

*Consult Blue List No. 2 on Specialty Work for your
Amateur Trade.*

BLUM'S PHOTO ART SHOP, Inc.

1021 North Wells Street

CHICAGO



SOMETHING NEW!
A monthly service of Photo Finishers Display Cards to give to your retail stations. Two cards to a set, done in oil colors, each month. New prices in effect Jan. 1, 1925. Circulars and prices on request. Manufactured exclusively by
S. L. HENDRICK
123-125 S. JEFFERSON ST.
CHICAGO, ILL.



Send for our catalog showing our exclusive line of Delivery Pockets for Photo Finishers. Window Display Signs free.
The Art Press, Fremont, Ohio, U.S.A.

Claiming a Fire Loss

This interesting correspondence should prove of value to our readers and be of material assistance in claiming a fire loss, should they be so unfortunate as to have one. The samples of prints sent in with the correspondence were first-class in every respect, showing careful work generally.

EDITOR, BULLETIN OF PHOTOGRAPHY.

Dear Sir: I should consider it a favor if, through your valuable BULLETIN OF PHOTOGRAPHY, and in the interests of the photographic profession generally, you would give an expression of opinion on the following matter:

On December 6th last we had a small fire, involving the loss of a Majestic print drying roll full of cabinet sepia prints, similar to the samples enclosed, which, when mounted, in suitable folders, are retailed by us at from \$10.00 to \$12.00 per dozen.

We put in a claim for 85c each for sixty prints (part of the number destroyed), to cover the loss, and our claim has been disallowed on the grounds that the value of such prints is not in excess of 15c each. The following is an extract from the letter from the company to the agent: "No negatives were destroyed and Mr. Blank makes no claim for them, so that all that has to be done is to have new prints made and these could be made at a good profit at 15c apiece, which is 50 per cent more than the _____ photographers will do them for, if he will send the negatives down here."

We hear a lot these days as to what is overhead and what is profit in our business, and here we have a concrete example of what the insurance company thinks is the

value of a portrait almost ready for delivery to the customer.

I am enclosing the letter sent by the company to me, and which I thought would be of interest to your readers.

BLANK'S STUDIO.

Copy of the letter from the fire insurance company to Mr. Blank:

GEORGE BLANK, ESQ.

Re Policy No. 9999

Dear Sir: We are in receipt of papers purporting to be proofs of loss for a fire which occurred at _____ on December 6th last.

In these proofs of loss you are claiming 85c per print of photographs, which we are not prepared to pay. I have had our agents, Messrs. _____, send me a sample of the prints on which this claim is made, and I have learned from leading photographers here that the cost of making such prints is not in excess of 10c per copy. You have the negatives for these prints, and it is only a matter of making new prints, and the cost of that labor and the cost of the paper should not exceed 10c, but I am willing to go 50 per cent higher than this and make an allowance for 15c per print for the sixty prints that you claim for and pay our proportion of that amount.

If this is satisfactory to you, I shall be glad to send you our check by return of mail, but this is the utmost we are prepared to pay for these prints.

Your policy with us is a policy that indemnifies you against actual loss and does not pay you for any profits. We are only supposed and only required to pay you the

actual cost of replacing these prints and I am sure that when you understand the matter you will not want to claim from the company an amount much in excess of the actual loss sustained by you.

(Signed) _____,
Manager.

Our letter in reply:

MY DEAR MR. BLANK:

In the matter of your photographs on which you make a claim of 85c for the 60 prints that were destroyed in your fire, on which the insurance company only wants to allow you 15c a print, I personally think the insurance company is rather unfair to you.

A sepia print is worth considerably more, as you know, than a black and white, owing to the cost of handling, and also, another thing, the prints you have sent us as specimens are unusually good in character and tone. In this office we think 40c apiece would be a fair valuation to claim for these, and rather than take our own judgment in the matter, we sent these prints to a trade printer, telling him the conditions that they were for a fire loss, and asking for the nearest he could tell about the cost. He confirmed our estimate of 40c each.

Unfortunately, the insurance company has the upper hand in matters of this kind, and they are practically cutting you down on their offer to the cost of the material, without considering the labor involved. If you can settle with them on a basis of 40c, I think that would be a fair adjustment.

BULLETIN OF PHOTOGRAPHY,
FRANK V. CHAMBERS, *Editor*.

We sent the entire correspondence to a prominent photographer, who has made a practical study of the cost system in his own business, and print his reply in full:

Dear Chambers: Replying to yours of May 6th, will say that I have read the copies of the letters you enclosed with interest. My impression is that the claim of 85c per print is rather unfair. The matter of anything else but the actual loss of



The Verito Sells Pianos

DELIGHTFUL Verito illustrations are used to advertise almost every conceivable kind of merchandise. Why? Because advertisers find that Verito pictures have a most popular appeal; because the obvious quality of a Verito illustration infers quality in the product advertised; because Verito prints are truly pictures—not merely photographs. For similar reasons thousands of photographers use the Verito in their studios, and enjoy better prices for their work. May we send you our new comprehensive treatise

"Concerning the Verito?"

*Above illustration made by Lejaren a'Hiller
with the Verito Diffused Focus f4 Lens.
Used by courtesy of Steinway & Sons.*

WOLLENSAK
OPTICAL COMPANY
Rochester, New York U.S.A.



Please mention "Bulletin of Photography" when Corresponding with Advertisers



Solves All Exposure-Light Problems

"The Light That's Always Available"

Victor Flash Powder

enables you to successfully photograph *anything*, as it will supply exactly the amount of light needed in any desired location. All exposures made with it are instantaneous.

It is *the perfect illuminant* for Home Portrait, Group, Interior, Banquet and Studio Portrait Photography.

YOUR DEALER SELLS AND RECOMMENDS IT

J. H. SMITH & SONS CO., 1229 South Wabash Avenue, Chicago, Ill.

material and labor is all that would be, in my judgment, a fair claim. The selling cost, labor in all other departments but the printing, was in no way affected by the fire. It is not, therefore, a matter of what they represented if they had gone there to deliver, but what the cost is to reproduce them. If the delay caused actual loss, then, perhaps, that item could be added and most any fair-minded adjuster would allow this, in addition to the actual loss, although technically not liable. It does not seem to me that the quality of the prints, be they good or bad, should have the least consideration in adjusting a loss of this kind.

If I were making a claim similar to the one mentioned, I would figure the actual cost of the paper, add 27 per cent of this for chemicals, etc., with a possible 25 per cent added for labor; 52 per cent of every dollar I spend goes for labor, but this includes selling, retouching and every cent paid out for help. So I think 25 per cent certainly would be fair to cover cost for printing. To be

exact, the only other item that could enter would be the small per cent for water and light, which in this case would be very small.

As I said before, it seems to me that nothing but the actual cost entailed in reprinting is all that it would be fair to expect a company to reimburse one for. Certainly the quality of the photographs and the cash returns they would ultimately represent have nothing to do with the loss that labor and material would reproduce. I think your reply, stating 40c, would be satisfactory.

This covers all that I could say on the matter.

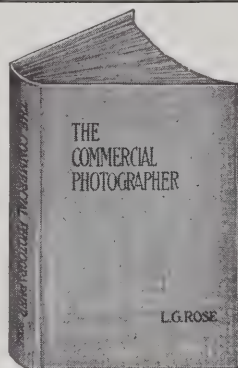
T. C. A.

*

Nixie! Nixie! What is a Nixie?

It is a piece of mail so incorrectly or incompletely addressed, or so improperly prepared that it cannot be delivered or returned without special treatment and it goes to—

The post office hospital for a postal operation. It differs from a dead letter in that a dead letter, parcel, or circular can neither be delivered nor returned, and goes to the post office morgue for burial.



The Commercial Photographer

148 Pages

By L. G. ROSE

85 Illustrations

Price, in cloth, \$4.00 per copy. Postage, 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation. Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.

FRANK V. CHAMBERS, Publisher, Franklin Square, Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Awkward Sitters

There are few photographers who have not, at one time or another, been seized with a feeling of despair when confronted with a stiff ungainly sitter who had, in addition to his uncouth appearance, an equally ungainly manner. Indeed more than one celebrated worker has in such case fled incontinently, leaving his assistants to explain his disappearance as best they could, while at least one is reputed to have told such sitters to their faces that no satisfactory portrait could be made of them, and declined to attempt to do so. This, besides being brutal, is unbusinesslike, for such a person may have friends and relatives of quite a different type who would be deterred from entering a studio where such treatment was meted out.

It is perhaps needless to say that it is impossible to learn how to deal with the stiff and apparently unresponsive sitter, for the power to do so must be inherent in the photographer; but that is no reason why anyone should despair of making the effort. Latent talent exists in many unsuspected quarters, and the desire to do a thing will often develop the necessary ability. The "mute, inglorious Milton" of Gray's *Elegy* has his counterpart in photography; a man may only need to discover his own personality to rival the most diplomatic operators of the day.

Most writers on the subject of "managing the sitter," that is to say of bringing him into such a state of mind that a satisfactory portrait becomes possible, have predicated that to accomplish this the photographer must have a working knowledge of practically every branch of sport, science, business, art and literature. This is rather alarming to the aspirant, as such attainments seem far beyond his ken, but upon closer study it would be found that the belief that he has acquired a great fund of miscellaneous knowledge means that the successful man has had an intense desire to please his

IN SEATTLE

The Sixth Annual SALON OF PICTORIAL PHOTOGRAPHY

Will Be Held This Year From

October 12th to 31st

In The

FREDERICK & NELSON Auditorium

Entries will close September 19th

Details of awards to be made and of regulations governing competition, are contained in a prospectus which will be mailed upon application to

PHOTOGRAPHIC EXHIBITION BUREAU

FREDERICK & NELSON

SEATTLE, WASHINGTON

For Quantity Mountings

The smooth-lying quality and great adhesive power of Higgins' Vegetable Glue make it an ideal adhesive for photographers handling mounting work in large quantities. The cost is most reasonable.

In ½, 1, 5, 10 and 50-lb. containers,
at all good dealers

CHAS. M. HIGGINS & CO.

271 Ninth Street - Brooklyn, N. Y.
CHICAGO LONDON

HIGGINS'



VEGETABLE GLUE

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

patrons and has taken every possible step to do so.

In medical circles a "good bedside manner" is considered as a very valuable asset to the general practitioner; for one possessing it begins to cure his patient by suggestion before he has administered the first dose of medicine. So in like manner must the photographer endeavor to remove from the mind of his sitter any forebodings as to the success of the sitting. Even if the oft-quoted comparison between the dentist and photographer be trotted out it should not damp the spirits of the operator, who should be able to make it the basis for a humorous remark which should effectively counter it.

Generally it is better not to consult the nervous sitter upon the style of the portrait, but to get to work as quickly as possible to avoid boredom. If, however, the sitter be self-willed, and particularly if he desires a certain pose, no opposition should be offered; the best should be done in the circumstances, taking care, however, to make additional exposures on more suitable poses. Some sitters will insist upon having the most unfavorable side of the face turned to the camera; no objection must be raised to this or an expression will be produced that will mar all the other positions. Nothing makes an awkward sitter so uncomfortable as any attempt at posing by handling the head, arms or hands. This inevitably increases the stiffness and, in addition, puts a pained impression upon the face. A far better way is to assume the desired position, and very often without a word being spoken a satisfactory effect is produced. Some operators possess an almost hypnotic power in this direction and can even insure stillness during a fairly long exposure without distressing the sitter, who is probably unconscious of it. How is it possible to explain, otherwise, why some photographers are so uniformly successful with children, while others dread their appearance?

Fortunately head and bust portraits are

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets
on the subject ever published in
England. Eight printings have
been made of it within six months.

The author, in this booklet, has
written in a simplified manner and
its very conciseness makes it in-
valuable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS
Importer and Trade Agent
636 S. Franklin Square, Philadelphia
Liberal Discount to Dealers

Please mention "Bulletin of Photography" when Corresponding with Advertisers

now largely in the majority, so that much trouble is saved, but where full or three-quarter lengths are wanted an attempt should be made to find a pose which brings out the individuality of the sitter instead of trying to make a graceful picture. A rough overcoat, hat, gloves and stick will sometimes help to make a good portrait while the seldom-worn morning coat leads to a failure. The reason is simple; the man feels comfortable in his outdoor rig and constrained in his black coat. With women sitters much the same sort of thing obtains. A fur coat will often help to please the sitter, especially if the photographer admires it and asks to be allowed to make an additional exposure. A little judicious flattery goes a long way with most people, and a pleasing expression can often be obtained from a glum sitter by an expression of admiration of a pose of the head, made sotto voce while focussing. Above all a stiff sitter must never be asked to smile, for such a request produces sometimes a scowl but more often a grin. It is not difficult to induce an unconscious smile which is the real thing if the photographer be self-possessed and genial. An old and useful dodge is to beg the sitter on no account to smile or look pleasant; as a rule the smile instantly appears.

With a certain class of sitter there is a considerable difficulty in dealing with the hands and arms, and little that is helpful can be said upon this point. A good deal can be done by using a diffusing screen covered with black gauze so as to lower the tone of these members and render them less obtrusive. There is no way to make clumsy hands look graceful, but they need not be made to appear larger by using a short-focus lens or abusing the swing back. It is far better to use a smaller diaphragm than to swing to bring the hands into focus.—*The British Journal of Photography.*

✱

Grace (showing Maxine her photograph)—“Awful, isn't it?”

Maxine—“It's a splendid likeness, though.”

THE HOUSE THAT SHIPS PROMPTLY

You Can Cut Costs

in using Gross Mountings. The perfection in the stock used, the careful sorting before delivery, and the elimination in waste

Produce Perfect Pictures

when you use Gross Mountings.

Ask us for particulars about the non-trouble mountings—the

Gross Mountings



325 TO 327 SUPERIOR STREET
TOLEDO, OHIO

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.	No.	No.
20 Trimming, Mounting & Framing	68 Decorative Photography	127 Amateur Portraiture
21 Albumen & Plain Paper Printing	69 Printing-out Papers	131 Simplified Photography
23 Photographic Manipulation	70 Advanced Pinhole Photography	132 Getting Results with Your Hand Camera
27 Pinhole (lensless) Photography	72 Photography for Profit	133 Finishing Portrait Enlargements
28 Seashore Photography	73 Panoramic Photography	138 Travel and the Camera
29 Flashlight Photography	76 The Hand-Camera & Its Use	139 Modern Methods of Development
30 Photographing Interiors	78 Printing Papers Compared	142 Profitable Processes, 40c
31 Photographing at Night	80 1st Book of Outdoor Photography	143 Remedies for Defective Negatives
32 Defects in Negatives	81 Ozobrome, Sepia & Blue Prints	144 Enlarging on Development and Bromide Papers
34 More About Development	88 Defective Negatives & Remedies	145 Failures—and Why; in Negative Making
35 Enlarging Negatives	89 Photography with Films	146 Success with the Pocket Camera
36 Lens Facts and Helps	91 Photographing Outdoor Sports	152 Photographing the Children
37 Film Photography	92 Practical Orthochromatics	153 Optical Notions for Photographers
39 Photographing Animals	93 Development (Gaslight) Papers	154 Photographic Printing Papers
40 Platinotype Modifications	94 Photographic Post Cards	159 Success with the Hand Camera
42 Genre Photography	96 Leaves from an Amateur's Notebook	161 Sports and the Camera
43 Orthochromatic Photography	97 Photography with Small Cameras	162 Hand Camera Tips and Pointers
46 Development Printing Papers	98 Stereoscopic Photography	163 Making Money with the Camera
47 Kallitype Process	102 Trimming, Mounting & Framing	164 Enlarged Negatives and Transparencies
50 Studio Construction	103 Toning Bromide & Gaslight Prints	165 Unconventional Portraiture
52 Aerial Photography	111 Photography as a Business	167 Modern Photographic Developers
54 Outdoor Exposures	115 Platinum Printing, 40c	168 How to Develop the Negative
55 Architectural Photography	119 The Optical Lantern	169 Photographic Words & Phrases
56 The Hurter and Driffield System	120 Marketing Photographs for Publication	
58 Outdoor Portraiture	123 Enlarging on Gaslight Papers	
61 Control in Pictorial Photography	125 Pocket Camera Photography	
62 Vacation Photography		
63 Photography in Advertising		
67 Orthochromatic Photography		

Any of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

Our Legal Department

Here's Something That May Fit Your Case

In this article I shall write something about a phase of the law about which I have written very little, as I consider it rather too technical to be discussed successfully with laymen. However, it is an important subject—the liability of a business man for the negligent acts of people he employs to work for him, and I may be able to throw some light on it with the assistance of a case recently decided.*

When I said the negligent acts of people he employed to work for him, I didn't mean regular employees who work for wages, but independent contractors—people he makes a contract with to do a certain job, at a lump price. The employer's liability for the acts of independent contractors is very

different from his liability for the negligent acts of his regular employees.

In the case I referred to a merchant with large bulk windows made a contract with a window washing concern to wash his windows regularly. Under the contract the washing concern sent men regularly to do the work, and at regular intervals rendered bills.

These windows were being washed on a cold day in winter, when the water, as it fell to the sidewalk, froze and remained as ice. A woman passer-by slipped on the ice in front of the merchant's store, fell and was very seriously hurt. She sued the merchant for damages on the ground that it was on his property that she fell and that the accumulation of ice was the result of the doing of his work. The merchant defended on the ground that the negligence, if any, was that of the independent contractor he had hired to wash the windows, for which the independent contractor was alone responsible.

* 23 A. L. R. 1014

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$ oz. jar - - 25 cents.

J. H. Smith & Sons Co., 3544 Cottage Grove Ave., Chicago

The case attracted a lot of attention, and has been the subject of long discussions in the case books. It's true that where a man hires an independent contractor to do a specific job, he is not liable for the latter's negligence, as he would be if the job was done by his regular salaried employees. But there are certain conditions under which the employer would be liable for the independent contractor's negligence, and it isn't always easy to draw the line.

The merchant won the case, both in the lower court and on appeal, on the ground that the window washing company was an independent contractor, for whose negligence the employer was not liable. This extract from the decision makes the law quite clear:—

There was evidence tending to show that the ice in question formed by the freezing of water used in washing the outside of windows in the defendant's premises by an employee of the City Window Cleaning Co., with whom the defendant had agreed by an independent contract to wash its windows every day except Sundays and holidays. The defendant did not pay the employee of the City Window Cleaning Co. It exercised no direction or control over him. It had no right to command him to do or refrain from doing any act in the performance of the contract. He did his work in his own way or as instructed by his employer. The question to be decided is whether the defendant is liable for the negligence of the employee of the City Window Cleaning Co. in causing water to accumulate on the sidewalk and per-

Whatever Your Question



Be it the pronunciation of **vitamin** or **marquissette** or **soviet**, the spelling of a puzzling word—the meaning of **overhead**, **novocaine**, etc., this "Supreme Authority"

Webster's New International Dictionary

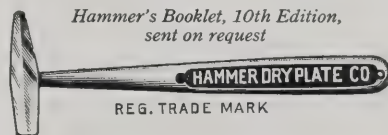
contains an accurate, final answer. 407,000 words. 2,700 pages. 6,000 illustrations. Constantly improved and kept up to date. Copyright 1924. Regular and India Paper Editions. Write for specimen pages, prices, etc. **Cross Word Puzzle** workers should be equipped with the New International, for it is used as the authority by puzzle editors. FREE Pocket Maps if you name BULLETIN OF PHOTOGRAPHY.

G. & C. MERRIAM COMPANY
Springfield, Mass., U. S. A.

There's no substitute for

HAMMER PLATES

They produce brilliant and reliable negatives. HAMMER PLATES are coated on clear, transparent glass and are unequalled for hot and humid weather.



Hammer's Booklet, 10th Edition,
sent on request

Hammer Dry Plate Company

Ohio Avenue and Miami Street
ST. LOUIS, MO.

N. Y. Depot, 159 W. 22d St., New York City

Photographic Facts and Formulas

By E. J. WALL

F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE **\$4⁰⁰** PER COPY

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.

mitting it to become ice there by reason of cold weather.

The governing principle of law is well settled. The owner or occupant of a building who has used due care in selecting and agreeing with an independent contractor to do lawful work is not responsible to third persons for the negligence of such contractor or his servants in the performance of the contract unless the nature of the work is such that a nuisance will be created or wrongful consequences be brought to pass unless guarded against.

I said that there were conditions under which an employer could be liable for an independent contractor's negligence. For instance, as one leading case puts it:—

When a person through a contractor *does work which from its nature is likely to cause danger to others*, there is a duty on its part to take all reasonable precautions against such danger, and he does not escape from liability for the discharge of that duty by employing the contractor if the latter does not take these precautions.

For instance, there was a case of two store buildings standing side by side. The owner of one laid water pipes in his cellar, this caused the party wall to crack and settle, and it finally fell and damaged the other store very badly. Although the whole job had been done by an independent contractor the victim was given a verdict against the owner of the first store because the work was such as was likely to cause injury to others and he was charged with a duty—which he could not delegate to a contractor—to see that the proper precautions were taken.

In another case the owner of a business building had a fire which left a wall standing. The building inspector condemned this and the owner gave the job of taking it down to an independent contractor. Before the wall could be removed, lightning

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

**THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED**

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS

636 Franklin Square Philadelphia

struck it and it fell on the adjoining property, greatly damaging the stock. The owner of the wall was sued and had to pay, despite his employment of a competent independent contractor, because the situation and the work were dangerous and it was up to the owner of the wall to *himself* safeguard it.

The difference then is this: where the work is given to a competent independent contractor, and like window washing, is not such as would necessarily or ordinarily be dangerous, the independent contractor must answer for his own negligence. But where the work is of a necessarily dangerous character, the work of protecting people from it is personal to the employer and can't be delegated to the contractor. If it is done negligently by the latter, the employer must still answer.

(Copyright by Elton J. Buckley)

✱

P. O. Notice

A letter, postcard, parcel, or newspaper, entering the mails is simply a piece of mail.

If, because of inadequate or incorrect address, and, in the case of the package—improper wrapping—a piece of mail must be taken out of the regular postal machinery for "directory service" or "hospital service," it becomes a NIXIE.

If the postal sleuths are able to correct the address, or return to sender for a better one, it again becomes a piece of mail—though "delayed mail" is the better sobriquet.

If, after an exhaustive effort, the postal "detective" must give up the puzzle, and there is no return address, the piece of mail is consigned to the Dead Letter Office, where it again changes its name to dead letter or dead parcel, as the case may be.

Its period of existence as a Nixie is the most expensive one. It demands special attention from the very best clerks. Valuable time is spent in its behalf, time which also may prove more costly to the mailer or intended recipient through the attendant delay.

But in the long run, the postal service loses most. In Chicago 400 workers do nothing but handle Nixies. In New York the service costs \$500 daily. In all, the Nixie costs the government about \$1,740,000 a year.

✱

Irate Wife (discovering scowling husband on front steps fiddling with door-knob: "What are you doing there, Webster?")

Husband (continuing to turn knob)—"Pssh! I'm trying to get Pittsburgh!"

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.
(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic
112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.
(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products
75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.
(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY
(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.
223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

EASTMAN KODAK STORES, Inc.

223-225 Park Ave., Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.
New York
Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)
380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio
514 Shelby Street, Detroit, Mich.
No. 5 Hipp. Arcade, Youngstown, O.

Practical Photographic Books

SOLD BY

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. The simplest and most practical course of instruction in Retouching, Finishing and Coloring Methods, 90 pages, with 16 plates; 6 x 9 in. Price, \$2.50.

British Journal Photographic Almanac—Paper covers—1911, 1914, 50 cents each; 1924, 75 cents each; 1925, \$1.00 each. Cloth bound—1909, 1915, 1916, 75 cents each. Postage, 10 cents per copy additional.

Burnet's Essays on Art—The standard work for beginners and advanced workers the world over. Adapted by every prominent art school and teacher. Three subjects treated in one volume: The Education of the Eye, Practical Hints on Composition, Light and Shade. 160 pages; 135 illustrations, handsomely printed on fine wood-cut paper; bound in art canvas. Price, \$2.00. Postage, 15 cents.

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. An exceedingly stimulating and practical book which points out useful and potentially valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. His work is based on the "subtractive" method, which he considers will ultimately prove to be the most useful and technically perfect one. 136 pages, illustrated. Price, cloth, \$2.50.

Cash From Your Camera, edited by Frank R. Fraprie, S.M., F.R.P.S. The only book on marketing photographs now in print. Full instructions on preparing prints for market, with much information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms listed elsewhere as buyers of photographs who are no longer in the market. This is a great postage and time saver. Everyone who desires to make a little money from his photography should have this book. Bound in paper. Price, \$1.00.

Cinema Handbook, by Austin C. Lescarboua, managing editor "Scientific American." This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen. Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. It is a handbook in the real sense of the word. Flexible cover, 507 pages, gilt edged, profusely illustrated. Price, \$3.00, postpaid.

The Commercial Photographer, by L. G. Rose. A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation. The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer, and the scientist, by one who has had extensive experience in different kinds of work required. 148 pages, 85 illustrations. Price, in cloth, \$4.00 per copy, postage 15 cents extra.

Camera Lenses—Including lenses used in enlarging lanterns, etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 illustrations and Diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. Price, stiff board cover, \$1.25.

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and materials and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. Price, \$5.00.

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. Cloth, \$3.50, postage 15 cents extra.

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. Price, \$3.50, postage, 15 cents.

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. This is a book the photographer has long desired. 135 illustrations, 10 tables and 266 pages. Price, cloth, \$3.00, postpaid.

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. This book of 96 pages fills a need in photography, as it is an up-to-date compilation. It should be in the hands of every worker in photography. Paper Cover, 50 Cents. Cloth, \$1.00, postpaid.

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. Price, \$6.00.

Motion Picture Photography for the Amateur, by Herbert McKay. Mr. McKay is a widely known authority on the mechanics of motion picture photography. The book contains 225 pages generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author has purposely avoided going into complex detail and has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. Price, cloth bound, \$2.50.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Printing on Canvas

The following method for printing upon a canvas surface from a negative gives most excellent results of a pleasing artistic character, which may be toned by any of the ordinary toning methods, or it may be employed to form upon the canvas an image for oil painting. It is not, however, sensitive enough to be used to produce enlargements in the ordinary way.

First, make a thin paste of alcohol and ordinary whitening rendered decidedly alkaline by the addition of a little ammonia. Rub this with a brush or with a wad of cotton all over the surface of the canvas until the oily surface has been removed. Allow it to dry on the canvas and then brush off the excess of whitening. Next make the following:

Hot water	1 oz.
Gelatine	3 gr.
Ammonium chloride	3 gr.
Citric acid	1 gr.

Brush this solution while still warm onto the canvas surface and let it dry.

When dry apply by dabbing with a wad of cotton, wool or soft brush a solution of

Silver nitrate	40 gr.
Distilled water	1 oz.

To which is added just enough ammonia, drop at a time, until the solution shows neutral. Let it settle till clear, then apply to the canvas, as above directed. When the surface is dry, expose it for ten minutes to the fumes of ammonia, then print under the negative in the usual way.

It furnishes a rich, vigorous image which may be toned if desired.

Fix in the ordinary way in hypo and wash well.

✱

Lebanon and Columbia are still at it. Something must be done about those two towns. This one comes from Lebanon: A Columbia man drifted into the sister city, looked superciliously at a fruiter's display, picked up a big watermelon and asked with a sneer:

"Is this the largest apple you have in Lebanon?"

"Hey!" bellowed the proprietor, "put that grape down!"

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo Cloth are flexible, yet firm and they will not curl or fray.

Samples and prices on request

THE HOLLISTON MILLS, INC.
NORWOOD, MASS.

Boston New York Chicago St. Louis

PALLADIOTYPE

The paper supreme!

Warm black tones, matt surface. Platinotype Black and Sepia. Satista, Cold black tones. Enlargements and contact prints on Bromide and Chloride papers, finishing, etc.

SEND FOR LISTS

WILLIS & CLEMENTS, Inc.
604 ARCH STREET
PHILADELPHIA, PA.



COMMERCIAL PHOTOGRAPHERS!

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

Dagor f6.8

Descriptive literature upon request
C. P. GOERZ AMERICAN OPTICAL CO.
317C East 34th Street, New York City

THE AIR BRUSH and the PHOTOGRAPHER

(PHOTO MINIATURE SERIES No. 181)

A handbook of common-sense information about the Air Brush and its uses in photography: for improving, finishing and coloring prints; retouching negatives; working-in backgrounds; coating special papers and in pictorial photography.

Price postpaid, 40 cents

FRANK V. CHAMBERS

636 South Franklin Square

Philadelphia, Pa.

Cinema Handbook

By **AUSTIN C. LESCARBOURA**

Managing Editor Scientific American

*Flexible Cover 507 pages, gilt edged
Profusely illustrated*

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

BURNET'S ESSAYS ON ART

By **JOHN BURNET, F.R.S.**

The standard work for beginners and advanced workers the world over.

Adapted by every prominent art school and teacher.

Three subjects treated in one volume:

**The Education of the Eye
Practical Hints on Composition
Light and Shade**

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

AS WE HEARD IT

Miss Birdetta Kirke, formerly of Westkill, N. Y., has purchased the Broadway Photo Shop in Kingstons, N. Y.

S. B. Elsey, formerly of Austin, Texas, has opened a new studio in Parsons, Kansas, at 1923½ Main Street.

The Sunbeam Studio, 132½ Pacific Avenue, San Cruz, Cal., has been sold to W. H. Melliar, formerly of British Columbia.

✽

Northeastern Iowa Photographers' Association

On May 20th, Mr. and Mrs. F. A. Lavell of the Lavell Studio, Waverly, Iowa, entertained the Northeastern Iowa Photographers Association and it proved to be one of the most enthusiastic meetings held by the association. Photographers from ten cities were present and took an active part in the proceedings.

The program consisted of a general exchange of ideas relative to their work which was instructive as well as interesting. Each member brought a print for the purpose of receiving the criticism of the other members. Mrs. Charles Packard, of Oelwein, gave a real up-to-date talk on salesmanship that was profitable to all, and Mrs. Lavell demonstrated the different lightings as taught at the Winona School last year. A general discussion followed each talk.

The entire party took dinner at the Club cafe, after which the election of officers for the coming year was held. T. T. Henning, of Decorah, was chosen president and D. Snyder, of Oelwein, secretary. It was decided that the next meeting of the association would be held at Strawberry Point, about the last of August, with Mr. Bentz and Mr. Helms. At this time a picnic will be held in the park at Devil's Backbone.

An exhibit of photographers from the National Association was a feature of the meeting that was much appreciated by all present.

Mrs. Lavell served a luncheon to the members before they left for their homes.

✽

The milk wagon collided with an auto and many bottles of milk were broken.

A crowd gathered.

"Poor fellow," said a benevolent-looking man, "you will have to pay for this accident, won't you?"

"Yes, sir," said the driver.

"That's too bad. Here is a quarter towards it and I'll pass the hat for you."

After the crowd had contributed and dispersed, the driver said to a bystander.

"Ain't he the wise guy? That's the boss."

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 932

Wednesday, June 17, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	739
Printing from a Cracked Negative	740
Association News	742
Illustration by J. A. MacKenzie	743
" Whyte Studio	744
Beginning at the Top (Frank Farrington)	745
Notes on the Carbro Process (H. E. Jeltsch)	746
Testing of Development Papers	749
Developing Plates, Time of Exposure Being Unknown } ("Omega")	750
How to Get More Summer Business (Frank H. Williams)	753
"Everybody Knows Me"	759
P. O. Notice	761
As We Heard It	762

Editorial Notes

After reading a discussion by an eminent critic upon the art of biography, I re-read it, substituting "photography" for "biography," and it then seemed plainly enough that, liberally considered, those two arts have much in common—a great deal that might be said of one might apply to the other.

"Interest in the lives and portraits of men is one of the fundamental interests of the human spirit.

"Fiction, poetry, drama are biography in the abstract.

"The most absorbing study is that of common human motive, passion and experience."

The great object of biography and portraiture must always be the definition of character.

Most all of the biography of the Victorian and antecedent ages, not in the nature of general history, was written in eulogy of the subject.

The writer expected to bring out the greatness and the conspicuously commendable features of character of the "hero," carefully ignoring anything unworthy of him. The result often was an idealized being rather remote from the original.

The analogy is found in the class of portraits in oils in which defects are hidden and emphasis is given to lofty elements of personality.

The present trend of biography is all in the line of "The True Thomas Jefferson," "Daniel Webster, the Man," because the modern reader will not stand for fulsome twaddle making immaculate paragons of just plain clay. An analogy is found in the reproductions of photographs of eminent men of the present day who have made good from humble beginnings. Any photograph of a really great man is good; he looks what he is. Therefore it would appear that, as between the brush and the camera, admitting that a man relates his history in his face, the camera is the better biographer.

✽

Let us make a few suggestions to the photographer for consideration at a time

when he is not as busy in the studio as he should like to be.

Go out and take a few pictures of some of the neglected spots in your town. India isn't the only place where the jungle creeps up and gets you while you are not looking. They might be called "before taking" pictures. Take them to the mayor or one of the civic associations and suggest cleaning up the village dumping ground and turning it into a garden spot by grading, laying out walks, seeding to grass and planting to firs and shrubbery. If your suggestions are followed up, take more pictures of the same localities after the improvements—"after taking" pictures. This has been done before and there is no doubt you will be amply paid for your trouble.

You might fire off to the authorities some propaganda like this:

Statistics point out that twenty millions, or one-fifth of the population of the United States live in villages, and that thirty millions of farming people use these villages for purposes of business, education, religion and social well being. Yet, these cen-

ters are often unattractive and frequently ugly. Too often the approaches are neglected, as well as streets, public buildings and recreation spots. It is said that the farmer uses the village more as a buying than as a selling place. His principal produce goes to large distributing centers, but he buys for his household in the village.

He and his family go there to church, for amusement and social purposes; his children go there to school.

There is no doubt that an attractive village has an important influence in stabilizing farm life and contributing to a counteraction of the attractions that city life has for the young people of the farms.

The public spirit and initiative of small groups of citizens is of far reaching effect aside from beautifying the home town; real estate is enhanced in value, a powerful influence is created in raising individual standards of enterprise and efficiency. If the town hasn't a weekly paper, it soon will have one, and the "before and after" pictures shown of the place will afford a lesson and an incentive at home and abroad.

Printing from a Cracked Negative

Whenever a negative gets cracked it usually is one of some value, and under ordinary circumstances a negative may become cracked quite accidentally during the process of printing. Nevertheless, when once it is cracked no end of difficulty arises in trying to obtain prints that will show no fault.

The method once adopted by nearly every photographer was to place the printing frame at the bottom of a box 2 feet high and 8 x 10, inside measurement, blackened all over to prevent side reflection, allowing the light to fall in a straight line upon the negative. This plan answered the purpose, the only trouble being that when more than one negative had to be printed that had been cracked the plan required as many long tubes as there were plates.

Another way to accomplish the desired object was to use a square board with a

strong string attachment at each corner and brought to the center into one loop. Then the old style roasting jack was brought into requisition. It was wound up with a key, similar to a clock, the combined loop was then hitched to the hook, the printing frames were placed thereon and these frames being covered with tissue paper the whole was set spinning in circular direction.

This plan answered admirably, and is still practiced by some.

It is not an easy matter today to obtain a roasting jack, unless in a second-hand store of some kind, because the day for roasting meat before an open fire is past. The quality and flavor of the roasted meat is also past, except, perhaps, at some of the repasts of the photographic conventions.

These prints were made from cracked negatives by the rotary motion of the roast-

ing jack. They were all that could be desired. Not the least sign of a crack could be discovered.

A very good substitute for the jack may be made by employing a number of strands of worsted twisted together. This material when spun around for a number of times will unwind and rewind many more times than either hempen or cotton cord. It is easily made, costs but little, and above all it is effective.

In every case where possible the gelatine film should be removed from the plate and transferred to another plate. A little skill, of course, is demanded, and this is one of the important and necessary things that every photographer should make himself acquainted with by practicing upon a negative of no importance, so as to enable him to acquire the skill necessary to transfer, at any time, a film of more importance, so as not to become nonplussed when the time arrives to save a negative that must not by any means be lost.

If the negative is cracked in the glass only so much the better, and further, if it has been fixed in the chrome alum hypo fixing bath there will be only a slight after-hardening treatment needed.

Assuming that the film is not broken, make up a 10 per cent. solution of chrome alum, filter it and insert the cracked negative. Take a tuft of absorbent cotton and carefully wipe the face of the negative all over while it is in the alum bath. This will clean away any finger marks upon the negative and give every part of the film a chance to become equally hardened. About five minutes in this bath will be sufficient, when the plate must be well washed in running water for ten minutes and then placed upon another plate as a support to dry. Chrome alum answers the purpose for hardening the filter better than formalin. The latter may make the film so hard and impervious that it will resist every effort to remove the film.

As soon as the negative has become quite dry it will be ready for stripping, for which

purpose the following preparation must be made up:

A

Water 8 fl. oz.
Sulphuric acid $\frac{1}{2}$ fl. oz.

B

Water 8 fl. oz.
Fluoride of sodium (com.).. 1 oz. av.

In the matter of acids in this preparation almost any acid may be used, as long as it is capable of combining with the base of the fluoride. If acetic acid is used, then $1\frac{1}{2}$ ounces must be added to the 8 ounces of water; if hydrochloric, then 1 fluid ounce must be used, and if citric acid is used, then 1 ounce of this must be employed. But for all ordinary purposes the common sulphuric acid will answer.

For stripping the plate, mix equal quantities of A and B in a hard rubber tray. Then place the negative to be stripped into this, having previously placed a clean glass plate into a tray of clean water, the plate having had a small quantity of gum mucilage run over the face and rinsed in a stream of water, so that there would appear to be next to nothing left upon the plate. As soon as the negative film begins to crinkle at the edges it may be lifted clean off the cracked plate by the forefinger and thumb of each hand and laid upon the clean plate that has been prepared to receive it. It is here where the most difficult part of the operation comes in, because the film may be doubled up in some places around the outer edges. In that case a small camels' hair, or preferably a Fitch brush must be used to straighten it out, when a mild stream of water may now be made to strike the film in the center, by

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :: 636 S. Franklin Square, Philadelphia

which means the film will flatten out perfectly to the edges.

The plate upon which the film is remounted must be larger than the original. This will give an advantage in every way.

The film being now adjusted, all that need be done will be to drain the plate well and then let it lie in a horizontal position to dry. Then as soon as it is dry it should be coated with a good negative varnish or with a film

of collodion, and any faint marks that were caused by the crack may be eliminated by the use of the retouching pencil, either before or after varnishing.

When a film has been transferred as described it may, perhaps, be slightly larger than it was originally, or it may be just the size. In any case there will be no need to cut the new plate down to the size of the original, unless as a matter of taste.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

Forty-Third Annual Convention

Public Auditorium, Cleveland, Ohio, July 27th—August 1st

THE PROGRAM

Following the scheme which has proven so successful at some of the Amalgamated Association Conventions already this year, President Manahan has decided to have "Service Booths" in operation at the Cleveland Convention, where individual instruction and information may be secured from the talent of the program. These booths will be open certain hours each day at periods which do not conflict with the regular program and will give members an opportunity to discuss the particular features of the photographic business in which they need help. In addition to the following numbers of the Portrait program, there will be a Commercial Demonstration each day and a Commercial Photographer in charge of the Commercial Service Booth.

MR. JOHN H. GARO, Boston, Mass.

Comments on Mr. Garo's ability are hardly necessary, so when we consider the

interval since his last appearance on a National program, we feel that everyone is ready to receive his talk on "How to Improve Our Pictures." When "off-stage," his Service booth will be the whole Picture Exhibit, where for one hour each day he will be giving personal reviews of any pictures on the boards.

MR. CHARLES AYLETT, Toronto, Canada

When confronted with the problem of making a portrait of a lady, Mr. Aylett has a characteristic method of making his composition, giving due regard to lighting and outline, backed up by the correct tone of background. See how he does it at Cleveland.

MISS VIRGINIA D. WHITAKER, Pittsburgh

Fifty per cent (some may say more) of the success of a studio falls on the reception room, where the importance of personality in securing and handling the business is of vital importance. Miss Whitaker



J. A. MacKenzie
Toronto, Ont.

From the Ontario Society of Photographers at Buffalo



Whyte Studio
St. Catharines, Ont.

From the Ontario Society of Photographers at Buffalo

knows how to "Vitalize Your Business" in this department and has taken this as the subject of her talk at the Convention. Good portraits which do not pass over the counter will never fatten a bank account. Here is a chance to learn how it is successfully accomplished at the W. O. Breckon Studios, of Pittsburgh, where she is business manager.

EDW. E. SHEASGREEN, Minneapolis, Minn.

The name of "Sheasgreen" and "Costs" are getting to be synonymous with the photographers, due to the close attention he has been giving the business operation of the Profession the past two or three years. Having completed a survey of seventy-five studios, Mr. Sheasgreen will come equipped with illustrated charts, giving the actual cost of production and will use these in his talk on Cost Finding and Advertising. Individual problems may be discussed at his Service Booth.

MR. PAUL BURGESS, Pres. P. F. A. of A.,
Waterloo, Iowa

There is many an extra dollar made in the photo-finishing line, while, at the same time, many a one that is slipping by unchallenged. With Mr. Burgess' experience as a photographer, followed by his experience as a Photo-Finisher, he stands in an excellent position to uncover the facts in regard to securing and handling this line of business on a paying basis.

ENTERTAINMENT

Just at this writing, the one detail for Tuesday night will bear future verification, but as it now stands, it will be as follows:

MONDAY NIGHT—*Officers' Informal Reception and Dance*

TUESDAY NIGHT—*Theatre Party*

WEDNESDAY NOON—*Ladies' Luncheon, Entertainment and Music*

THURSDAY NIGHT—*Annual Banquet, Dance and Entertainment*

REDUCED RAILROAD FARES

The customary reduction in fares will be in effect for members of the P. A. of A. and dependent members of their families who make the trip to the Cleveland Convention by rail. To secure the reduction of one-half the regular one-way tariff fare on the return trip, the following instructions must be strictly adhered to:

At the time of purchasing the going ticket, ask the agent for a "Certificate." (Do not make the mistake of asking for a *receipt*.) Upon arrival at the Auditorium, turn the Certificate in to the Secretary's window. A minimum of 250 must be in the Secretary's hands before the railroad representative will validate a single certificate, so *don't forget to turn in the certificate*. When validated, the certificate will entitle the holder to purchase his return ticket at half fare over the same route used in reaching Cleveland.

This rate will not apply to suburban places having a one-way fare of 67 cents or less.

✱

Beginning at the Top

FRANK FARRINGTON

As a people, we Americans like to start in with a big splurge. We want to begin right away to bore with a big auger. We are not pleased with the thought of starting in a small way and growing gradually. We want to go on from where our parents or our predecessors left off. We are not satisfied to begin at the bottom as father did. We want to spend as much money when we first start in business as father was spending when he retired.

When a photographer starts a new studio, though he is young and just beginning his professional career, he wants a fine studio, with everything in it that is found in the studios of those who have been in business for years and have built up a large patronage. These new men are often led to make their studios fine and complete faster than their finances warrant.

There is something that is more important in starting in business than beginning with a studio upon which no expense has been spared. That something is a spirit of determination to apply one's self to the work in hand and to carry it through to ultimate success by hard work and close application to business. It is ambition plus persistence.

None of the big businesses with which we are familiar began at the top, as big, going concerns. You might take over a studio already having a large clientele and you might be able to hold its patronage, but

you cannot start anew save with a small following and a meager business. It takes time to build a big business, and just as sure as you get too anxious and assume expenses and obligations before the business warrants them, you will handicap yourself with obligations beyond your ability to handle them.

We like to begin at the top, or far enough up, at least, to arouse the envy and admiration of others, but success is not secured in that way. For the photographer who tries to begin farther up than circumstances warrant, the way is apt to be all down hill toward ultimate failure.

Notes on the Carbro Process

H. E. JELTSCH

[At the Convention of the Photographers of the Middle Atlantic States, held recently in Philadelphia, Mr. Jeltsch gave a demonstration of the "Carbro Process" which excited much interest. The method necessarily involved practical elucidation of an unusual character, so that Mr. Jeltsch was continually interrupted in his discourse to explain particular features of the operation, and at same time to carry on the manipulation of the process, making it impossible to take down accurately a report of the demonstration. At our request, therefore, he has kindly favored us with a paper, thoroughly explaining the details of the Process, which we know our readers will be glad to have.—Ed. BULLETIN OF PHOTOGRAPHY.]

The Carbro process is a modification of the old and well-known Carbon process. The necessity of making contact prints under a strong light, and consequently the necessity of making enlarged negatives in cases of making prints larger than the negative, is overcome in the new process, as prints are not made from negatives, but from bromide prints in any desired size, regardless of the negative size, whether these bromides are made by contact or by enlargement. Bromide paper, however, must be used exclusively. Practically all brands available on the market will work with the process. I personally prefer PMC No. 2, as this paper seems to have a longer scale than most others. Also a single weight paper is

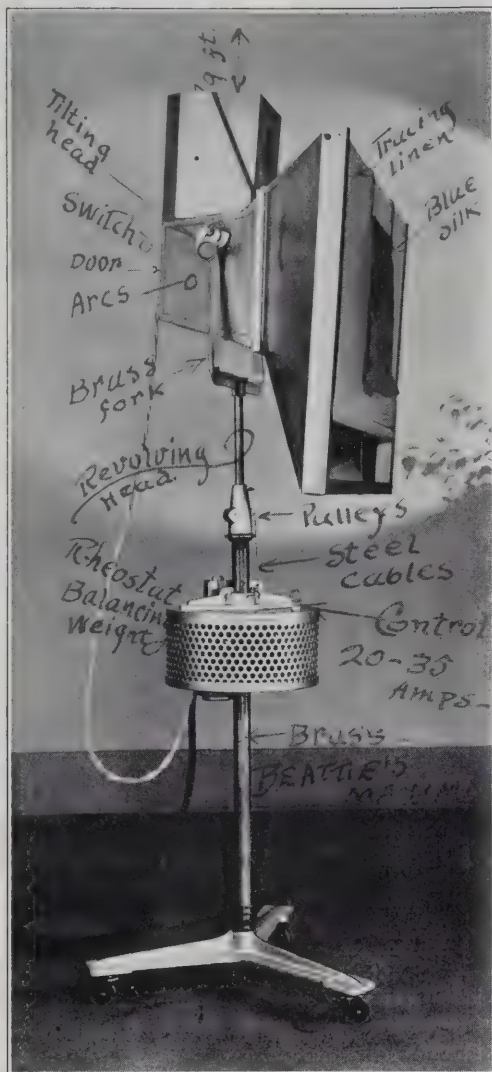
easier to handle for perfect contact than the heavy grades.

The formulas I use are the standard formulas of the Autotype Company, unchanged in any way, except that I cut the size of the No. 2 formula, that one stating excessively large quantities.

The bromide prints *must* be correctly exposed and developed to the limit. That means if the print, after being in the developer for several minutes, is still a good bromide print, though somewhat dark, it is fit to make a carbro from, otherwise it is most decidedly not.

When making up the formulas, I convert the whole 20 ounces "A" formula into working strength, by adding 60 ounces of water. It should then stand in a brown bottle for some time—at least for several days—as a fresh bath is extremely disappointing. The prints would wash out very flat. On the other hand, this bath keeps a long time, frequently a year or more, if it is kept in a brown bottle and not exposed to light too much. This, of course, does not mean that you should work by dim or artificial light. I work frequently in a sunny room, but keep the solution in the dark for storage.

The procedure is pretty well covered in the booklet of the Autotype Company, so I



The Greatest Studio Light in the World

would not be what is claimed for it if supplementary lights were necessary to the securing of lightings perfect in gradation.

Beattie's Maxima is complete in itself and requires no "globes on the ceiling" or other lights to make better balanced lightings, or to give "more detail in the shadows."

While additional lights are useful in working with an improperly diffused flood (or main source) light, these extra lights would be only an additional and unnecessary expense with Beattie's Maxima.

Beattie's Hollywood Hi-Lites are not used as an aid to gradation, but are for the purpose of

background compositions, direct spotting, sunshine, shadows and other effects impossible with light from a single source.

Mailed on request, 8 x 10 prints on Haloid Portraya, a series of lightings made with the Maxima alone, and in combination with the Hi-Lites.

All Lites shipped, transportation paid, subject to trial. Write for particulars and order form.

BEATTIE'S HOLLYWOOD HI-LITE CO.

6548 Hollywood Blvd.

Dept. B. P.

Hollywood, California

will give only the general outline. The prints should be soaked in water for 20 minutes or more, to soften the emulsion somewhat.

The carbon tissue is immersed in the "A" bath for three minutes. This applies to all colors, except red chalk, which requires six minutes. Do not use the color called "Italian Green" in the Carbro Process. This is the only color that suffers in the treatment. After immersion for three minutes, as stated, the tissue is allowed to drain for a few seconds and then immersed in the "B" bath for an average time of fifteen seconds. This will approximately reproduce the gradations of the bromide print. Longer immersion tends to flatness, shorter to increased contrast. While soaking the tissue, level a sheet of glass carefully and place on it, face up, the bromide print. Just before removing the tissue from the bath, pour a glass of water on the bromide print, completely flooding it, so that an unbroken sheet of water stands on the print. This is the only efficient way to secure perfect contact. Then take the tissue out of bath "A," immerse in bath "B" as described, drain a few seconds and place face down on the wet bromide print, and squeegee into firm contact with a *flat* squeegee (*do not use a roller*). This contact must be effected *quickly*, as the chemical action starts immediately, and any considerable sliding of the tissue on the print will show as double image. The print and the tissue are then removed together from the glass plate and placed between wet (or rather damp) blotters for about 20 minutes (not less, a little more does no harm). In the meantime soak the transfer paper in lukewarm water, and at the expiration of the 20 minutes, separate the print from the tissue. Place the tissue on the transfer paper and squeegee tight. The rest of the proceeding is exactly like the Carbon process and too well known to be described, except that the developing water should be used much cooler.

The starting temperature should not exceed 92 degrees Fahr. If it should be

necessary (I doubt it), the temperature can be raised very gradually.

The bromide prints, which have been bleached in the process, can now be redeveloped, after washing out the bichromate stain, with any developer on hand (no bromide). They can then be used for further carbros. The second carbro from a given bromide is usually better than the first.

CARBRO PROCESS

Sensitizer (A) Stock Solution:

Potassium bichromate	1 oz.
Potassium ferricyanide	1 oz.
Potassium bromide	1 oz.
Hot water	20 oz.

For use take:

One part stock.

Three parts water.

I convert the whole 20 oz. stock into 80 oz. working solution, which has practically indefinite keeping qualities, if kept in a brown bottle.

Graduator (B) Stock:

Formaldehyde (ordinary 40%)...	5½ oz.
Hydrochloric acid c. p.....	¼ oz.
Glacial acetic acid c. p.....	¼ oz.

For use take:

One oz. stock.

Thirty-two oz. water.

Throw away after use—not worth keeping.

Coating Formula for transfer paper:

Gelatin	½ oz.
Water (cool)	10 oz.

Swell the gelatin in the water until soft, then dissolve by heating, but *do not boil*.

Previous to this prepare the following solution:

Water	8 oz.
Chrome Alum	60 gr.

And when the gelatin is dissolved, add ½ oz. of this solution *slowly* to the gelatin.

Apply two coats with a sponge.

✽

Dawdling on the work, lolling around between jobs and gadding around the shop are sure promotion preventives.

Testing of Development Papers

When a batch of paper goes wrong, a reputable manufacturer will, of course, change it, as a rule. However, it is not always convenient to wait arrival of fresh supplies while customers are expecting their prints. Again, it is by no means unknown that apparently faulty material is the victim of troubles to be traced ultimately to other factors. In any case it is very satisfactory, and only fair, that in returning paper to its source one should be able to say very definitely what is the matter with it, without fear of contradiction.

It is not, as some think, at all difficult to make a few tests which will provide definite evidence of the existence of any ordinary fault, and the time taken up can be reduced to very small limits indeed.

It is a very good plan to set aside a few negatives especially chosen for testing purposes in order that one should have a standard to go by. One of the sort that "prints well on any paper" is invaluable, and, in addition, one on the contrasty side, as well as a negative of the kind that will give a soft but just passable print if paper and conditions are quite favorable.

It is as well also to keep a set of standard prints, along with these negatives for purposes of comparison. These should have a strip of white margin, for the base of some papers is altered in color from time to time, and this factor has a marked effect upon the brightness of the gradation. A note should be made of the standard conditions under which the test prints have been produced, and these conditions should be adhered to as closely as possible in subsequent tests.

When paper is found to show more or less contrast than is expected of it, that of itself is not sufficient evidence that the material is at fault. It is not unknown, for instance, for developer to be wrongly compounded or used at a temperature unduly high or low without the fact being noticed, and these factors have a far greater effect upon the appearance of a print than is sometimes rec-

ognized. Therefore, when a suspected batch of paper is to be put upon its trial, so to speak, not only should the conditions of light, developer, etc., be arranged with reasonable closeness to the standard, but a strip or two of paper that is known to be O. K. should be treated alongside. This will serve to detect any unnoticed departure from normal conditions. That is to say, if there is a marked difference between the behavior of the known good paper and that under suspicion one has satisfactory and well-based evidence. If, however, both papers behave alike, the evidence is that the cause of the trouble must be sought elsewhere than in the paper.

A "snag" that often crops up in this sort of comparative test is a liability to be satisfied with a comparison between the first pair of prints made, a comparison which may be entirely misleading, since the discrepancy may be due as much to difference of speed between the two batches of paper as to anything else. Therefore two or three further varying exposures on each paper should be made and all developed together to finality. The best of each should then be chosen for comparison. Any deduction made will then have a far sounder basis of fact than a mere happy-go-lucky trial. Naturally the negatives used for tests may well be quite small ones, or at least a characteristic area of larger ones. In any case they should be of a representative kind. That is to say of a type approximating to the average production. This is because a paper may give perfectly beautiful prints upon a so-called "perfect" negative, but may be quite unsuited to those of one's regular output.

Apart from the printing quality of the paper, there may be trouble due to uneven coating, or to fog. The latter is not frequently experienced, except in the case of stale or damp paper. Sometimes a case of fog is due to a batch of greater sensitiveness than usual being unduly exposed to the yellow lamp. The appropriate test is to make

a print or two with a masked margin and to develop these face downwards for the normal time. After fixing and a brief wash, dipping one corner of the white margin in some reducer will very quickly show whether or not any fog is present.

If the coating is suspected as being the cause of spots or markings, many varieties of which are known, it is very easy to ascertain the facts. The first thing is to "damp down" the light in the printing box by layers of tissue paper so that an exposure of, say, half of one second will give only a faint gray on full development. Then a plate box or the like is placed upon the glass top so that a sheet of paper laid face down will be supported clear of the plate-glass. The paper, preferably not smaller than a half-plate sheet, is exposed in sections, by allowing about an inch to overlap the box for the first exposure. Then it is pushed over for a further inch, and a second brief exposure given, and so on till the whole piece has been exposed. On development the result will be a series of grays of increasing depth. There need be no great care in getting exposures even, the object being to obtain at least some areas of tint strong enough to show the character of any markings. By keeping the paper well away from the glass, and by the movement between overlapping exposures, the chance is ruled out of markings due to dirt or other unevenness of the printing apparatus being shown upon the "tint test" and so being attributed to the emulsion. It is observable that almost any paper will show more or less irregularity of tint at the beginning of development. Lack of movement will tend to increase this, so that fairness of test is only achieved by full time in a solution kept gently on the move. The result of such a test will show

any "mealiness," or uneven bands and so on, in a very marked manner, for the faults will run right through the strips of varying depths of gray. If, however, two or three pieces come through this test satisfactorily, it is obviously not much good complaining to the manufacturer; the cause of irregularity in prints must be looked for in the manipulation.

There is one point, too, in which a test of this kind may be very misleading. A "tint test" may seem to develop satisfactorily, but after immersion in the fixer, strange markings are seen. This is especially the case if any of the solutions are stale or have been overworked, and the phenomenon will be more marked if the rinsing between developer and fixer has been scamped. Prints on gaslight paper, however perfect, will most certainly show these marks unless passed under a good stream of water from the tap, before 'dropping them into the hypo, where they need slightly moving for the first few seconds. These markings are in no way attributable to faulty paper, but are due to chemical complications, and are seldom noticeable in ordinary prints where these areas of unbroken tint do not occur.—D. CHARLES in *The British Journal of Photography*.

✽

Developing Plates, Time of Exposure Being Unknown

"OMEGA"

Whenever a number of plates have been exposed, no matter whether the number be small or large, as, for instance, in going the round of some country place, and making exposures of both exteriors or interiors, it is not possible to note every exposure. Even when this is attempted there are sure to be a number of plates that have been omitted to be noted, or the plate holders marked. Sometimes the exposures of a whole week are stored and packed. When upon their arrival the problem is confronted to find out which of the plates have been correctly exposed, and which have not.

P. H. KANTRO - Portage, Wis.

HIGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

THERE IS A REASON

for the exceptional quality in

CENTRAL DRY PLATES

The new plant is away from the smoke and dirt of the city.

This location, with its pure water, up-to-the-minute equipment and perfected emulsions, insures

DRY PLATE QUALITY

Write for our new scale of prices.

Central Film and Dry Plate Company
ST. LOUIS, MO.

If an overexposed plate, an underexposed plate, and a plate correctly exposed would develop equally in the same solution, and all turn out good, then words have lost their meaning. The fact remains that there is such a thing as overexposure, as well as underexposure, as well as correct exposure. Then under these conditions each plate must be treated differently, the developing agent being so prepared as to obtain the best result.

As soon as a batch of exposed plates is taken for development, by a thoroughly competent dark-room hand, the greatest care is exercised, so that every exposed plate shall produce the best negative possible, which, if pyrogallic acid is used, this can be easily accomplished by varying the component parts, but where such developers as metol hydroquinone or satrapol hydroquinone are employed, then the following two standard developers may be made to answer a triple purpose.

These developers must be kept in separate wide-mouth bottles, with good-fitting

corks. Three such bottles will be required, because three developing solutions will be made from two standard solutions. While from these two solutions a third will be made.

DEVELOPER No. 1

Hot water	20 fl. oz.
Metol or satrapol	100 gr.
Hydroquinone	30 gr.
Sodium sulphite (dry)...	½ oz. Troy
Sodium carb. (dry).....	¾ oz. Troy
Potassium bromide	12 gr.

As soon as the above salts are completely dissolved take 10 ounces by fluid measure, place this in another bottle and add 12 grains more of bromide of potassium. Mark this bottle Developer No. 2. The third bottle must stand in readiness to receive the mixed developers after they have been used upon the plate in the following manner:

Take of developer No. 1, say for a 5x7 plate, 2 fluid ounces, and of No. 2 developer the same quantity. Mix them, place the

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

Cinema Handbook

By **AUSTIN C. LESCARBOURA**

Managing Editor *Scientific American*

Flexible Cover *507 pages, gilt edged*
Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS
636 Franklin Square Philadelphia

plate in a tray, preferably a black hard rubber tray, pour the mixed developers upon it. Then after a short time examine the plate. If the image is coming up well, with no veiling, and the whites, as they are termed, remain, with no tendency to fog, then continue the development. Only take precaution to cover the tray containing the plate with another tray, say a $6\frac{1}{2} \times 8\frac{1}{2}$, during the time of development, uncovering it only to examine the progress of development. If the development is going along all right let it continue until the right density is attained, when the plate may be washed and fixed. But if the development proceeds slowly, by the use of the mixed developers, and the image does not come up at a moderate speed, then pour it into the third bottle. Wash the plate and tray, and pour on the No. 1 developer. This will be found to bring the image up rapidly. Then when development is complete return the developer to the No. 1 bottle for future use. Should the image flash up rapidly in the mixed developers, return it quickly to the third bottle, wash it in its tray by a quick supply of water and pour on the No. 2 developer, the one containing the double quantity of potassium bromide. This will, in nine times out of ten, save the exposure and yield a good negative.

All these solutions may be used many times over, taking care to return each developer to its particular bottle. It will be found with a very little practice that this plan of development will save many negatives that would otherwise be lost.

In practice it is about the nearest way to developing a plate according to the time exposure that it is possible to get, and coupled with the fact that these developers may be used over and over again, almost until the developing power is exhausted, it will be found to be not only effective but economical also, and suited to the needs of the professional and amateur photographer alike.

✽

Judge—"Can't you settle this case out of court?"
Murphy—"Sure, your Honor. That's what we were doing when the cop arrested us."

Please mention "Bulletin of Photography" when Corresponding with Advertisers

How to Get More Summer Business

FRANK H. WILLIAMS

Summer time should be the hay-making time for the photographer.

Summer time is the time when folks are the most lively, when they feel the most energetic and when they look their best. Consequently summer time is the time when they feel most in the mood for having their pictures taken at the photographic studio. And if the photographer gets after business enthusiastically and energetically enough, he can do more business this present summer than any time before in the history of his studio.

Everything is propitious for the photographer this summer. Business everywhere is on the up-turn. People generally have more money than they had for the past two years or so and there is a more general appreciation of the value of the photographic studio in American life and industry than has ever before been the case.

Get busy, then, in doing the things that are most effective in attracting patronage and in making profits.

And it is hoped that the suggestions contained in this article will point the way to different photographers for doing specific things which will be of real help to them this summer in securing more summer business.

Here are the suggestions for getting more business this year:

KEEP TRACK OF FAMILY REUNIONS.—Summer time is the family reunion time. Each year there are numerous family reunions held in most localities and the photographer can find out just what these family reunions are and just where they are going to be held, by referring to the files of last summer's local newspapers.

Starting with June and going through the files of the papers for the other summer months of the year, it will be found that the society columns and local news columns of

"They Don't Make Lenses Like That Nowadays"

Grandpa and his favorite lens grew old and out of date together. Today, in the spirit of modern portraiture, we produce lenses such as photographers of another generation never dreamed of; lenses with the advanced qualities of



SERIES B

Gundlach Portrait Lens f4 and

HYPERION

Diffusion Portrait Lens f4

Write for Complete Catalogue of Gundlach Cameras,
Lenses and Apparatus

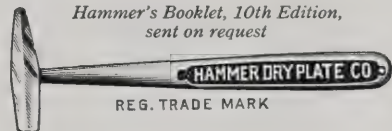
GUNDLACH-MANHATTAN OPTICAL CO.

841 Clinton So. Rochester, N. Y.

HAMMER PLATES

There's no substitute for

They produce brilliant and reliable negatives. HAMMER PLATES are coated on clear, transparent glass and are unequalled for hot and humid weather.



Hammer's Booklet, 10th Edition,
sent on request

Hammer Dry Plate Company

Ohio Avenue and Miami Street
ST. LOUIS, MO.

N. Y. Depot, 159 W. 22d St., New York City

the papers are full of notices of different family reunions. Quite often the notices make mention of the officers newly elected by the families and, of course, these officers are the ones who are serving at the present time.

Make note of all the reunions thus mentioned and then call on the officers mentioned or some of the leading members of the families and make arrangements with them for taking group pictures of the reunions when they are held.

Just a little work of this sort and the photographer would soon have a splendid lot of business lined up.

And not only would the photographer have numerous group pictures of this sort lined up, but he could also secure a lot of studio work. He could suggest to the officers that it would be a splendid idea for them to come to his studio individually and have pictures taken. It could be pointed out that the officers would find it interesting and worth while to secure and preserve pictures of themselves showing how they looked at the time when they were serving in their official capacities. Also it could be pointed out that the local papers might want to run pictures of the officers in connection with the stories of the reunions and that, of course, the officers would want to have new pictures for the papers to use instead of old pictures.

If the photographer secured some work of this sort, it would establish a precedent for the entire families, and many members of the family would follow suit and in this way the photographer would secure a splendid amount of business that, otherwise, might not have been secured at all.

Family reunions offer a splendid opportunity to the photographer for getting more business this summer and it is hoped that these suggestions will show the photographers how this might be done.

GO AFTER BABY PICTURE BUSINESS STRONGLY.—Have you ever considered the proposition of getting more baby picture business in this way?

In the winter time it is a terrible problem for some mothers to get their babies down to the photographers. The babies must be bundled up tightly and they can't be wheeled down to the photographer's in their baby carriages because the streets are slushy or icy. And because there is so much coal soot in the air the babies' apparel is apt to look less attractive than the mothers would like to have it look.

Consequently many mothers simply don't take their babies to the photographer's in the winter time no matter how much they would like to have the pictures of the infants.

But conditions are different in the summer time.

In the summer time it is a pleasure for the mothers to take their babies outdoors and the idea of having a picture of the baby taken gives the mother a splendid excuse for making an interesting journey to the center of town or to the nearby neighborhood business center. Consequently it is much easier for photographers to secure baby picture business in the summer time than it is in the winter time.

Go after baby picture business strongly this summer by emphasizing the above points in newspaper advertising and by calling attention to the superior facilities at your studio for taking care of the babies and of the mothers. If your studio is on the ground floor, call attention to the fact that there are no stairs to climb. If it is on the second floor call attention to the fact that the stairs are broad and easy. Mention your splendidly equipped dressing rooms, call attention to the many baby pictures you have already taken this summer and then urge the mothers to bring their babies to your studio during the fleeting summer months before fall and winter again close in and make it difficult for the mothers to get outdoors with their infants.

In addition to doing this, call up the parents who had pictures of their babies taken at the studio last year and suggest that

(Continued on page 758)

First—Good Equipment

Then—More Business

MANY studios are handicapped in their rush periods by antiquated, clumsy or worn-out equipment. Of all your apparatus your camera is the most important. It is the one thing that must always be in order.

It will pay you to see the Century Studio Outfits at your Stockhouse. The No. 7A Outfit is a good example. Beautifully finished, every worthwhile adjustment handily available, smooth working, adequate for the best work; you will want it. Your old outfit will seem worthy of its well-earned pension. And considering the care and materials built into it by master workmen the price is reasonable enough.

Summer months are the time to get ready for the Fall business.

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

Practical Photographic Books

SOLD BY

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. The simplest and most practical course of instruction in Retouching, Finishing and Coloring Methods, 90 pages, with 16 plates; 6 x 9 in. Price, \$2.50.

British Journal Photographic Almanac—Paper covers—1911, 1914, 50 cents each; 1924, 75 cents each; 1925, \$1.00 each. Cloth bound—1909, 1915, 1916, 75 cents each. Postage, 10 cents per copy additional.

Burnet's Essays on Art—The standard work for beginners and advanced workers the world over. Adapted by every prominent art school and teacher. Three subjects treated in one volume: The Education of the Eye, Practical Hints on Composition, Light and Shade. 160 pages; 135 illustrations, handsomely printed on fine wood-cut paper; bound in art canvas. Price, \$2.00. Postage, 15 cents.

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. An exceedingly stimulating and practical book which points out useful and potentially valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. His work is based on the "subtractive" method, which he considers will ultimately prove to be the most useful and technically perfect one. 136 pages, illustrated. Price, cloth, \$2.50.

Cash From Your Camera, edited by Frank R. Fraprie, S.M., F.R.P.S. The only book on marketing photographs now in print. Full instructions on preparing prints for market, with much information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms listed elsewhere as buyers of photographs who are no longer in the market. This is a great postage and time saver. Everyone who desires to make a little money from his photography should have this book. Bound in paper. Price, \$1.00.

Cinema Handbook, by Austin C. Lescarboua, managing editor "Scientific American." This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen. Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. It is a handbook in the real sense of the word. Flexible cover, 507 pages, gilt edged, profusely illustrated. Price, \$3.00, postpaid.

The Commercial Photographer, by L. G. Rose. A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation. The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required. 148 pages, 85 illustrations. Price, in cloth, \$4.00 per copy, postage 15 cents extra.

Camera Lenses—Including lenses used in enlarging lanterns, etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 Illustrations and Diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. Price, stiff board cover, \$1.25.

The Complete Photographer, by R. Child Bayley. New Revised Edition. This work deals with those aspects of photography which interest the amateur—his apparatus and materials and their use, the evolution of modern photography, pictorial and technical work, exhibitions and societies. This edition is revised throughout and the sections on the hand camera and on orthochromatic and color photography are completely rewritten. The illustrations are representative of the best pictorial work, and include a reproduction of an oil print in colors. 420 pages. Price, \$5.00.

The Conception of Art, by Henry R. Poore, A.N.A. The reading of the man interested in art is beset by many counter opinions. This book, in its comprehensive view, seeks to supply him with the basic facts and principles upon which art rests and which must stand at the foundation of any art creed. It not only helps the reader to know what art is, but in its chapter on "Misconceptions in Art" proves how frequently the popular mind wanders blindly among current fallacies. These are later treated at length. Second edition; revised; 222 pages, 100 illustrations. Cloth, \$3.50, postage 15 cents extra.

The Fine Art of Photography, by Paul L. Anderson, E.E. One of the best books on photography ever published and right up to the minute. 24 illustrations, 312 pages, cloth. Price, \$3.50, postage, 15 cents.

Light and Shade and Their Applications, by M. Luckiesh. The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results. The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training. This is a book the photographer has long desired. 135 illustrations, 10 tables and 266 pages. Price, cloth, \$3.00, postpaid.

Materia Photographica—A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography. By Alfred B. Hitchins, F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., Member of Society of Motion Picture Engineers, Technical and Research Director Duplex Motion Picture Industries, Inc. This book of 96 pages fills a need in photography, as it is an up-to-date compilation. It should be in the hands of every worker in photography. Paper Cover, 50 Cents. Cloth, \$1.00, postpaid.

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. Price, \$6.00.

Motion Picture Photography for the Amateur, by Herbert McKay. Mr. McKay is a widely known authority on the mechanics of motion picture photography. The book contains 225 pages generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author has purposely avoided going into complex detail and has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. Price, cloth bound, \$2.50.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

Moving Pictures, How They Are Made and Worked, by Frederick A. Talbot. New edition, completely revised and reset. Numerous illustrations; 430 pages. A veritable encyclopedia of the moving picture art. Everything in this volume is shown in a simple, lucid manner, easily understood. It will increase any reader's enjoyment of the "movies" and introduce him to the innermost secrets of the wizard's silent drama. To those who are interested it will open up a new field of work. It tells of the romances, the adventures, the great preparations of marvelous ingenuity and the hundreds of other things that go into the making of moving picture plays. Price, cloth, \$3.50.

Optics for Photographers, translated from the original by Hans Harting, Ph.D., by Frank R. Fraprie, S.M., F.R.P.S. The writer of this book starts with the fundamental laws of the propagation of light, and carefully and logically carries the reader through the principles of geometrical optics to a complete explanation of the action of all types of photographic lenses, and a description of their qualities and defects. Only the simplest mathematics is used, and this sparingly. Bound in cloth, \$2.50.

"Perfect Negatives and How to Make Them," Dr. B. T. J. Glover. A pamphlet of seventy-two pages concisely but clearly setting forth the details of manipulation, to effect negative production, so controlled that the result may be correspondent to the intentions of the photographer. It is therefore of pertinent value to the pictorialist who considers the negative a means to a certain end and not merely the end in itself, a thing of technical excellence, but incapable of translating in the print the intention of the photographer. Price 60 cents

"Perfection in the Pigment Process," Chris. J. Symes, F.R.P.S. A practical handbook, up-to-date, written by an expert in the process, clear, concise and eminently practical. A book indispensable to the worker with pigment. The entire subject is thoroughly gone into; all the difficulties attendant upon the method considered and nothing omitted or glossed over which is essential to successful result. Paper cover, 60 cents; cloth, \$1.25

Photographic Amusements, by Walter E. Woodbury. This interesting book, describing many novel, ingenious, amusing and ludicrous effects obtainable with the camera, has been out of print for several years, though previous to that time it had passed through many editions and was one of the most popular photographic books ever sold. Reprinted with the original text and a number of new sections. 128 pages, 114 illustrations, cloth. Price, \$1.50.

Photographic Facts and Formulas, by E. J. Wall, F.C.S., F.R.P.S. This book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography. Indispensable to every photographer. It is handsomely bound in cloth, 386 pages. Price, \$4.00 per copy.

Photography in Colors. By George Lindsay Johnson. An authoritative book, published in 1922, of 310 pages, profusely illustrated and descriptive of color photography. Our stock is limited, so if you want a copy of this fourth edition, send your order at once. Our Price, \$2.00, postpaid. Publisher's price, \$3.00.

Photography and Fine Art, Henry Turner Bailey. This book treats exclusively of the artistic phase of photography. Its purpose is purely aesthetic. Nothing in it refers to the technical means or mechanical methods for effecting artistic expression. It presents clearly and intelligibly the principles of art and their application to camera practice, recognizing the features incident upon the use of the material and instruments employed. The excellent feature of the book is in its sanity of treatment of the subject of art and photography. It stresses the importance of a thorough understanding of the rules, and cautions the aspirant not to be beguiled into taking flights into super art before getting understanding of the means of plain sailing, by close observation of the conventional chart. It is refreshing and inspiring to have a work of this kind which may really help the student of art photography to a successful outcome. Price, cloth, \$2.50.

Photography for the Amateur, by George W. French. An indispensable guide for the amateur—and written so he can understand it. Of exceptional value also to the experienced photographer for the purpose of frequently checking up on his methods and procedures. Study of cameras and lenses; correct methods to follow in every phase of photography—lighting, exposure, developing, printing, mounting and enlarging. An entire chapter devoted to Making the Camera Pay—Price, \$3.50.

Photography for Beginners, by George Bell. This book is essentially for the beginner as its title implies, and the elementary principles of photography are fully discussed. It was written expressly to clear the road of the many impediments to the beginner's success. Price, \$1.00.

Photo Miniatures—Send for our list of Out-of-Print Numbers. Only 60 cents per copy.

Pictorial Compositions, by Henry R. Poore, A.N.A. This book is recognized as the authoritative work published in English on the subject of Composition. It has maintained the cordial endorsement of the leading artists and critics of this country and of England, where it has had a continued demand. The book sets forth an analysis of pictorial processes, which, while of special interest to the artist and photographer, is designed also to aid the layman in his appreciation of the pictorial. Thirteenth edition; revised; 282 pages, 83 illustrations. Cloth, \$4.00, postage 15 cents extra.

Pictorial Photography: Its Principles and Practice, by Paul L. Anderson, E.E., lecturer of the Clarence H. White School of Photography. Every photographer who wishes to do more than merely "push-the-button," will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. It is written from a scientific standpoint, not too elementary on the one hand nor too ultra-technical on the other. 302 pages, octavo, cloth. \$3.50, postage, 15 cents.

The Portrait Studio, Fourth Edition. A small book (5 x 7 1/4 inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here. Paper covers, 75 cents, postpaid.

Practical Amateur Photography. William S. Davis. We have no hesitation in stating that this is one of the best books for the advanced amateur as yet published. The student is told, not only how a thing should be done, but also why it should be done. The chapters on composition and the artistic treatment of special subjects are very valuable inasmuch as they are record of the personal experience of its author who, in addition to being an enthusiastic photographer, is at the same time, an accomplished painter in oils. The glossary and bibliography, together with a complete index, make the book a convenient source of reference. Price, cloth, \$2.00.

Practical Color Photography, by E. J. Wall, F.C.S., F.R.P.S. The continuous interest in photography in natural colors, and the want of a complete and comprehensive working manual on this subject, have led to the preparation of the book here announced, a thoroughly practical work which gives little space to history and theory, but does contain practical working directions, including every detail of formula and manipulation, for every process of natural color photography which has any claim to practical utility or any theoretical importance. Bound in red cloth. Price, \$3.00.

Principles of Pictorial Photography, by John Wallace Gillies. This well-known Pictorialist has made a notable contribution to Art in Photography in this exceptional book. While he emphasizes that Pictorial Photography can not be achieved by any "multiplication table," he so clearly sets forth its principles that any photographer, amateur or professional, can see for himself just what makes a picture or, on the other hand, spoils it. Profusely illustrated with representative studies from the most noted Pictorialists. Price, \$3.50.

"Print Perfection and How to Attain It," Dr. B. T. J. Glover. This little book of less than eighty pages is replete with valuable information not only for the beginner, but also for the advanced worker. It is intended to be supplementary to Dr. Glover's work on "Perfect Negatives," but it is complete in itself. Written in the same concise, clear manner, it gives instruction for production of the highest possible printing quality. The photographer will find in it means for overcoming the difficulties attendant upon print manipulation. Cloth, \$1.25; paper covers, 60 cents postpaid.

The Science and Practice of Photographic Printing, by Lloyd I. Snodgrass, B.S. The newest and most complete book on photographic printing—by a practical photographer of wide experience. Formulae and definite working instructions are given, together with a clear scientific explanation of the underlying principles. 304 pages, 53 illustrations. Bound in cloth. Price, \$3.00, postpaid.

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By **ALFRED B. HITCHINS**

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation.
It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

they have more pictures taken again this year.

This would appeal to many parents and a considerable amount of business could be easily secured in this way.

GO AFTER MORE HOME PORTRAITURE.—Summer time is the ideal time for home portraiture because it is in the summer time that the average home looks its very best. Spring housecleaning is over, new pieces of furniture and new rugs have been placed in the homes, the children and other members of the families are garbed in new apparel and everything looks spic and span.

Emphasize these facts in some newspaper advertising in which you specifically and definitely go after more home portraiture work.

In this advertising tell people that they are proud of the present appearance of their homes and suggest that they commemorate the fine appearance of their homes by having

some interior portraiture done at the present time.

Also give some interesting facts about home portraiture as your studio does it, which will interest the folks.

Tell, for instance, about how long, on the average, home portraiture takes, as you do it.

Tell about the way that this branch of your business is increasing.

Quote some of the complimentary things said by various people about this branch of your work.

Also call up good likely prospects and try to sell them such work over the phone.

It isn't at all hard to get a splendid amount of business during the summer months if you go after the business strongly. And here's hoping that this article suggests the ways of doing this.

✽

"I have a suit for every day in the week."

"You have?"

"Yes, this is it."

Please mention "Bulletin of Photography" when Corresponding with Advertisers

"Everybody Knows Me"

Any man who has been in business at the same location for a year or more is apt to believe that everybody knows where he is and how to find him. The photographer in the smaller town thinks that surely by this time everyone knows he is there. He may even declare that it is not necessary for him to advertise, because everybody knows he has a studio and if they want him to make pictures for them, they will come around.

You who are progressive doubt that there can be photographers today who take that position, but that is because you have not been out and talked with the rank and file of men in the profession.

"Everybody knows me" has kept plenty of men from advertising their business as they should. It has caused photographers to think of their town as a poor photograph town because they have thought they were getting their share of the business which, consequently, must be small in the aggregate.

"Everybody knows me" has deceived men into thinking that the public was already sold on their service and that anyone wanting that service would come to them without being urged by advertisements.

Everybody does *not* know you. There are people who have lived in your town long enough to have become your patrons, and yet know nothing about you or your business. Possible patrons pass your studio entrance without knowing it is there. Your business seems important to *you*. You have it in your mind so much that you fail to realize that there are people right around you who never give it a thought.

Perhaps you are of the temperament that demands to be shown that there is truth in these statements. You have it in your power to demonstrate their truth or falsity. Just step out on the street and ask everyone you meet in walking half a dozen blocks, to tell you the name of the best place in town to get photographic work done. Unless you are unfortunate enough to meet a good



Our Photo Finishing
will make you a steady customer
Try us

SOMETHING NEW!
A monthly service of Photo Finishers Display Cards to give to your retail stations. Two cards to a set, done in oil colors, each month. New prices in effect Jan. 1, 1925. Circulars and prices on request. Manufactured exclusively by
S. L. HENDRICK
123-125 S. JEFFERSON ST.
CHICAGO, ILL.



Have your
Films developed
Best Results are obtained.
Mail order

"Heliolette" Background Films

Per set (6 piece) 3¼x5½ (Postcard) . .	\$1.00
Per set (6 piece) 4 x 6	1.50
Per set (6 piece) 5 x 7	2.00
Per set (6 piece) 8 x 10	3.00
Proof Assortment, 12 pieces (all sizes)	\$2.50
INCLUDING ILLUSTRATED DESIGN SHEET WITH OVER 100 ILLUSTRATIONS	

FRED. OESER
10 Van Cleave Ave. :: Clifton, New Jersey
Send Money Order or Check

THE British Journal of Photography

PUBLISHED EVERY FRIDAY

For 70 years the B. J., as its readers call it, has been read by professional and commercial photographers of all English-speaking countries. Its articles on the practical and business branches of portrait, commercial and press photography are the weekly counsel of thousands. If you get it for awhile, you will find out its value in your business.

The terms of subscription throughout the United States are \$4.75 per annum, post free. Send your subscription to the office of BULLETIN OF PHOTOGRAPHY, or apply to them for a specimen copy. Trial three months' subscription, \$1.25.

HENRY GREENWOOD & CO., Ltd.
Proprietors and Publishers
24 Wellington Street, London, England



LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn **\$35 to \$100 a week**. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

BIND your copies of

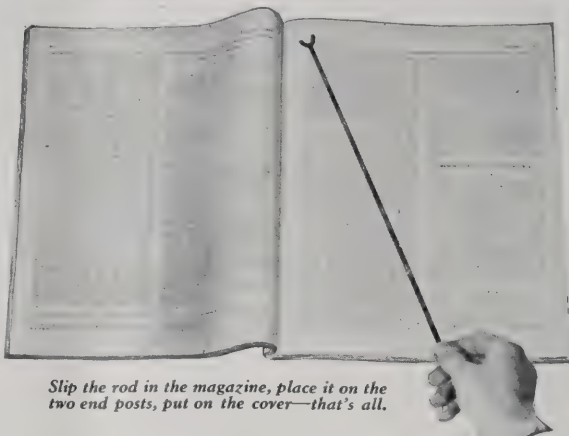
**BULLETIN OF
PHOTOGRAPHY**

in the only perfect way

THE only Magazine Binder that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.



Over 2,000 sold and never a complaint.



Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all.

Nothing complicated, nothing to get out of order.

¶ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

¶ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.

Price \$1.75, Postpaid

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.	No.	No.
20 Trimming, Mounting & Framing	68 Decorative Photography	127 Amateur Portraiture
21 Albumen & Plain Paper Printing	69 Printing-out Papers	131 Simplified Photography
22 Photographic Manipulation	70 Advanced Pinhole Photography	132 Getting Results with Your Hand Camera
27 Pinhole (lensless) Photography	72 Photography for Profit	133 Finishing Portrait Enlargements
28 Seashore Photography	73 Panoramic Photography	138 Travel and the Camera
29 Flashlight Photography	76 The Hand-Camera & Its Use	139 Modern Methods of Development
30 Photographing Interiors	78 Printing Papers Compared	142 Profitable Processes, 40c
31 Photographing at Night	80 1st Book of Outdoor Photography	143 Remedies for Defective Negatives
32 Defects in Negatives	81 Osobrome, Sepia & Blue Prints	144 Enlarging on Development and Bromide Papers
35 More About Development	83 Defective Negatives & Remedies	145 Failures—and Why; in Negative Making
36 Enlarging Negatives	89 Photography with Films	146 Success with the Pocket Camera
37 Lens Facts and Helps	91 Photographing Outdoor Sports	152 Photographing the Children
39 Film Photography	92 Practical Orthochromatics	153 Optical Notions for Photographers
40 Photographing Animals	93 Development (Gaslight) Papers	154 Photographic Printing Papers
42 Platinotype Modifications	94 Photographic Post Cards	159 Success with the Hand Camera
43 Genre Photography	96 Leaves from an Amateur's Notebook	161 Sports and the Camera
45 Orthochromatic Photography	97 Photography with Small Cameras	162 Hand Camera Tips and Pointers
46 Development Printing Papers	98 Stereoscopic Photography	163 Making Money with the Camera
47 Kallitipe Process	103 Toning Bromide & Gaslight Prints	164 Enlarged Negatives and Transparencies
50 Studio Construction	111 Photography as a Business	165 Unconventional Portraiture
52 Aerial Photography	115 Platinum Printing, 40c	167 Modern Photographic Developers
54 Outdoor Exposures	120 The Optical Lantern	168 How to Develop the Negative
55 Architectural Photography	121 Marketing Photographs for Publication	169 Photographic Words & Phrases
56 The Hurter and Driffield System	123 Enlarging on Gaslight Papers	
58 Outdoor Portraiture	125 Pocket Camera Photography	
61 Control in Pictorial Photography		
62 Vacation Photography		
63 Photography in Advertising		
67 Orthochromatic Photography		

Any of the above copies will be sent postpaid for 60 cents each. Order now. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA, PA.

Please mention "Bulletin of Photography" when Corresponding with Advertisers

many personal friends, you will have your eyes opened to the need for more or better advertising on your part.

It may not be gratifying to our sense of our importance to find that so many of our fellow citizens, and practically all strangers, do not realize that we are among those present, but that discovery might have a profitable influence in stimulating us to efforts to let the public know we are there.



P. O. Notice

There is something of sacredness about the contents of a letter. The writer often reveals more of himself on the written page than he would in direct conversation. This revelation, of course, is designed only for the eyes of the correspondent.

In this country a wholesome respect has been built up for the sanctity of a letter but it is not so respected in many other countries where the opening and reading of sealed mail becomes, at times, so prevalent that the practice has earned the appellation "cracking seals."

The average American would be filled with wrath and the timid soul would shrink with horror at the thought of a third person, and a stranger at that, reading his "personal correspondence."

Yet, that is exactly what happens to 21,000,000 letters a year and will continue so long as letter writers fail to put return addresses on their envelopes.

When a letter, without a return address, cannot be delivered for any reason, it is sent, after a certain time, to the Dead Letter Office.

There it is opened and read—not for the possible scandal it may contain—but with a view to finding some clue which will enable forwarding on to the addressee or returning to the sender.

Out of every five letters received at the Dead Letter Office such a clue is found in one and it is sent merrily on its delayed way to one or the other of the two persons most interested in its disposition. The other four are destroyed.

Every person knows his own address and if he would put it on the envelope, the contents would remain inviolate and the letter would be returned with notice of non-delivery.

Not only that but the Dead Letter Office and all its attendant expense would go out of business because less than one letter in a hundred reaching that institution contains a return address.



An auto ran over a man's toes, and he sued the driver for damages. "Great Scot!" gasped the owner of the car; "you want \$200 for a damaged foot? I'm not a millionaire, you know."

"Perhaps you ain't," replied the victim, "and I ain't no centipede either."

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.

(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

EASTMAN KODAK STORES, Inc.

223-225 Park Ave., Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Ave., Chicago

WILLOUGHBY

110 West 32d St.

New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

AS WE HEARD IT

Mr. Fred A. Benke has purchased the photographic studio of Mrs. C. A. Robbins, Salem, Ill.

H. W. Peterson, of Spooner, Wis., has opened a photographic studio above the Lemmer Drug Company.

W. C. Whelchel has purchased the Prescott Studio at Caldwell, Idaho, and is ready to do all branches of photographic work.

Mr. A. Cohn has opened a new studio in the Shultis Building, Woodstock, N. Y., where he will operate under more extensive lines than in his former studio.

Mr. M. W. Jared has permanently located his studio on the mezzanine floor of the Marbury Drug Store, Ruston, La., and is ready to do all kinds of photography.

E. L. Emery, of Nashville, Tenn., has purchased the Realart Studio from Miss Catherine Stephens, of Columbia, Tenn. Mr. Emery was at one time connected with the Thuss Studios in Nashville.

Mrs. Mate E. McGill and her son, Max P. McGili, of Central City, Nebr., have opened a studio in the Minge Building, Mobile, Ala. The studio is adapted to the photographing of studies requiring an interior homelike environment and is also provided with a courtyard, where out-of-doors pictures can be made.

With a thoroughly modern and artistic studio, H. L. Lueders has opened his new establishment at 427 Broadway, Cape Girardeau, Mo. Mr. Lueders has been in the business for the past twenty years, having been connected at one time with the Gerhard Sisters in St. Louis and until recently operating his personal studio in Lexington, Mo.

After a long illness, Ferdinand J. Steinborn, commercial photographer, died at his home, 1033 28th street, Milwaukee, Wis., at the age of 73. Mr. Steinborn was a resident of Wisconsin all his life, having lived in Milwaukee for 33 years. He retired from business about ten years ago. He is survived by his widow, four sons and one daughter.

✽

The Progressive Photographers of Cleveland held their June meeting on the fourth, at the Horton-Guest Studio, as guests of "Billy" Guest, the hard-working secretary of the organization. About forty-five attended, making a very fine representation of the membership. J. Anthony Bill, of Cincinnati, had been invited by the Association to talk and demonstrate, which he did in his usual excellent fashion. Also he brought with him a tremendous number of his own prints, for study and criticism. The membership of the organization is steadily increasing, and new faces are seen at each meeting.

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

**THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED**

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS

636 Franklin Square Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.
Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXVI, No. 933

Wednesday, June 24, 1925

Price 5 Cents
\$2.00 per Year, Post Free

CONTENTS

Editorial Notes	771
Advice from Riley (Frank Farrington)	773
Association News	774
Have You a Fad?	775
National Baby Congress—Illustrated	776
Betty Louise O'Hara—Winner of First Prize	777
The Photo Finishers' Association of America	778
Commercial Flower Photography	779
Beware of This Mistake (E J. Buckley)	784
Survey Shows Southern California Photo Studio } Conditions (Frank H. Williams)	786
As We Heard It	790
Commercial Photographers' Association of New York	790
Classified Advertisements	791

Editorial Notes

Many think it would be interesting to assemble a number of master photographers and get them to give their reasons for success in their life work. Would they say that a young man has the best chance of "arriving" if he studies photography with his father, who has prospered in that profession? Does the enthusiastic amateur possess latent qualities of a high order? Or is it best to begin as an assistant and follow the trail broken by one's employer?

After everyone who is entitled to a voice in this matter has spoken his piece, we want to illustrate a view of the matter of succeeding by quoting the late General Gorgas, the conqueror of yellow fever and all kinds of dirt. In substance, he said:

"In establishing a system of sanitation in a region where the people are unfriendly to it by reason of its novelty, everything depends upon the man in charge. If he is easily set back, if he suffers from discouragements, he will fail, even though the system is correct." Back of all study, behind all tuition, whether one begins as an assistant, a son or an amateur, there must be the indomitable persistent urge to succeed. Instruction, technique, capital, environment—all have great value, but these things are externals; the drive of the spirit of a man within him is the prime mover. Perhaps it does not matter so much where and how he begins.

Why waste good time in dilly-dallying about: "How shall I start?"

Go to it!



When the American Bronchoscopic Society met recently at Atlantic City, there was shown an ingenious piece of apparatus for research in the stomach. If that organ is suspected of acting in a disorderly manner, it is pumped clear and a half-inch tube full of lenses, with a tiny electric bulb at the lower end, and a camera at the upper, gently probes the long-suffering container in which we confidently deposit so much heterogeneous provender, and a picture is taken of

the scenery round about. This, the doctor translates in terms of our understanding and wants to know if we could reasonably expect a self-respecting organ to refrain from going on strike when loaded as full as a week-end suitcase.

A kind providence put a healthy tub in among our other works and provided goats' milk and dates to stoke it with—what do we do but distend it with a motley array of oysters, soup, fish, roasts, greens, pastry and cheese, washed down with sundry fluids, sometimes with ice water. After years of abuse, it's a wonder that there is any stomach left to photograph!

✱

In looking over an old number of the BULLETIN OF PHOTOGRAPHY, we came across the column devoted to the employment bureau for the New York State Society, and some of the salaries asked for appear ridiculous when compared with those of today. We quote a few from 1907:

Imagine this one: "Lady retoucher, receptionist, finisher and manager, \$13." Then this one: "Operator, all departments, \$25." "Operator, retoucher, all departments, anywhere, \$18." "General assistant and outdoor work, New York, \$15." "Operator, retoucher, printer, New York, \$20." "General assistant, also typewriter, New York, \$8." And these prices were for skilled help. It shows how time has changed things.

✱

Abroad in the land is the odious canvasser for portrait enlargements. He does not confine his attacks to the hick regions, but invades towns and cities as well. He is a plausible cuss and has samples handy which he never in the world turned out himself.

Once he gets a daguerreotype or cabinet of his victim's folks in his clutches, the victim is due for a caricature of the original, for his apparatus is crude and he will try to make up for the many imperfections of execution by such a smother of retouching that every feature of the subject suffers. On top of this outrage, he has the nerve to offer a

highly ornamental frame at an exorbitant price; for likely he plays to make more out of the frame than out of the picture.

In order to head off this predatory pest, it behooves the established photographer to have on exhibition in his studio, for the education of the public, some examples of what artistic enlargements really are. The gullible may be born at the rate of one a minute, but the alert photographer ought to be able to catch and convert a few of them with the right dope.

✱

Hollywood isn't all there is to it; watch out for good old Utica and the Cunningham Studios, Inc.

While the Six Nations were raising hell and hair in central New York—the Mohawks in the East; the Oneidas around the present site of Utica, and the Senecas about where Buffalo now stands, the Spanish were creeping up the coast of California beyond what is now Hollywood. Long before the '49ers invaded California, bringing red-blooded Americans into the state, the Erie Canal through Utica was in operation under the enthusiastic direction of Governor Dewitt Clinton and Utica's boom, starting right then and there, has never since lost a kick. The Uticans have made every imaginable sort of industry function except that of a film studio, and now, through the vision and drive of a genius in the photographic profession, Mr. A. J. Cunningham, that kind of enterprise is launched in the way of prosperity.

Articles of incorporation of the Cunningham concern were filed with the Secretary of State in Albany last week and a direct-orate formed which will be distinctly Utican in all particulars.

The project is not more ambitious than can be successfully carried out. So far as we have been permitted to have a look into the general scheme of things, it is in order as follows:

Starting with an established and paying business, lacking only the means for expansion in the wide field of photography,

various crops will be grown and marketed. First will be the manufacturing of photographic equipment. Two styles of print dryers, patented by Mr. Cunningham, for which there is a large demand, will be made.

Along with these there is a special dark-room lamp, and lesser articles. There is to be a photo finishing department for amateur films, now covering the state of New York, but which will be developed nationally, and a commercial department which will make industrial photographs for advertising. Commercial films will be made along the lines of amusement movies, using a plot in each to compel interest.

Details of the organization of a company of film actors to produce amusement films have been worked out to be perfected later.

Mr. A. J. Cunningham is well and favorably known in his profession, and, as president and chief moving spirit of the enterprise, with the support of his strong directorate, his extensive, though well considered plans, look most promising of accomplishment.

*

Every photographer is familiar with a certain distemper afflicting sitters known as "camera consciousness." Pointers and setters have the like of it when "gun shy."

The hunter who beats his dog to break him of it is grievously at fault, for the combination of gun and stick is more than many a worthy though temperamental dog can stand. Still, the trouble is curable and the name of the medicine is "patience."

The man at the camera is similarly at fault in fixing the sour expression of a subject who thinks he is going to be robbed of his liberty to sit and look as he pleases. "Don't look like that; don't sit that way," will never; never do.

The bug has been isolated and a serum compounded for this trouble and its name is "jolly," for an old and useful dodge is to beg the sitter on no account to smile or look pleasant, and, as a rule, the sitter relaxes and a genuinely genial expression follows.

Advice from Riley

FRANK FARRINGTON

No one thinks of James Whitcomb Riley as a preacher or a business moralist, but now and then we come across something of this that has an application to business and professional people. There is one of his poems that seems to be worth noting by all of us who are inclined to talk too much in cases where our ideas and advice may not be needed.

Trouble makers in business are almost worse than in social life. You may have had experience with people who have been inclined to talk too much to your studio force, and you may have employed or worked with men whose tongues seemed to be hung in the middle and forked at both ends. There may be people right in your own business family who are always causing trouble with needless comments.

"Pap's Old Sayin'" is one of Riley's homely poems in which a small boy tells of the habit of his father of using a certain expression which became a by-word in the family.

"Then he'd allus lose his temper
Spite of fate, and jerk his head,
And slam down his case-knife vicious
While he glared around and said—
'Shet up and eat yer vittels!'"

If men and women in business and professions would give closer heed to their own affairs and comment less upon the mistakes and faults of others, there would be a better feeling within studios, offices, stores, shops, and between different units of the sort.

"Settin' round the dinner-table,
Talkin' 'bout our friends, perhaps,
Er abusin' of our neighbors,
I kin hear them words o' Pap's—
'Shet up and eat yer vittels!'"

That old sayin' of Pap's is a text worthy of a business sermon, but its meaning is so obvious that no one need preach the sermon. When you read the text, you get the whole sentiment and it is couched in language we all can understand.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,
under arrangement with the publishers of Abel's Photographic Weekly
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

P. A. of A. Summer School

The Photographers of the country and the Summer School of the Photographers' Association of America are under everlasting obligations to the Women's Auxiliary. It is the same old story—when anything is to be done that is worth while and men fail to provide the ways and means, we may turn to the women and know that it will be done. A year ago the needs for improvements around the School were apparent to everyone. The Studio needed a touch of refinement that nothing but a complete refurnishing could make. The Director, Will H. Towles, has for two years been working under a handicap that was an injustice to him as well as to the students.

It was jokingly suggested that perhaps the Women's Auxiliary could provide the money and no sooner was the idea mentioned than the Chairman of the Women's Auxiliary of the Photographers' Association of America, Mrs. Howard D. Beach, said: "We'll do it. Who will start the subscriptions?" Away it went and today she hands over to the Association more than \$1,500.00 and says: "Spend it as seems best to the Trustees." This represents a lot of hard work on Mrs. Beach's part, getting the subscriptions and checks, and while the amount is not as great as she had hoped for, it is a pretty nice sum, after all. She writes: "I am more than glad to be able to turn this money over now, and hope to be able to send more before Convention time."

The Association and everyone closely connected with the Summer School appreciates

the effort that Mrs. Beach has made and there ought to be a larger number yet to send their checks to her so as to bring the total up to the sum the Women's Auxiliary insisted is needed to make this great enterprise one of the finest accomplishments ever undertaken by the Photographers' Association of America.

Let me add just this personal word to say that I think this Summer School offers to the photographers of the country a rare opportunity for a month's study. The profession at large needs this and the ambitious young folks who avail themselves of the opportunity the Association is offering will be the ones who will lead the craft on to success.

(Signed) ALVA C. TOWNSEND,
Treasurer, P. A. of A.

It is too bad that some of the interest and enthusiasm of the Portrait Photographers could not be instilled into the Commercial men, as, due to lack of interest and insufficient registrations, the Trustees have deemed it impractical to hold the Commercial Course this year. Consequently, there will be no Commercial Course at Winona Lake as scheduled for July 6th-25th, 1925.

We want to impress upon those who expect to attend the Portrait Course and have not yet registered that we are going to be very busy during the month of July and will probably move this office to Cleveland for the Convention work about the 20th of the month, so to avoid confusion and

delays, you better send in your registration fees in June and be all set for the School, which opens on August 3rd. The tuition is \$50.00 for the four weeks' course, of which \$10.00 is required as the registration fee, leaving a balance of \$40.00 to be paid at the School. Register with the General Secretary, P. A. of A.

Winona Lake, Ind., where the School is held, is only about four hours' ride west of Cleveland, which will make it handy to go from the Convention to the School.

✽

Speaking of the Convention, we wish to again call attention to the reduced railroad rates which will be in effect for the benefit of members of the P. A. of A. and dependent members of their families. Simply follow these instructions: At the time you purchase your ticket to Cleveland, ask the agent for a CERTIFICATE. When you reach the Convention, turn the Certificate in at the registration desk for validation. *We must have at least 250 of the Certificates in hand before the railroad representative will start validating*, so DON'T FORGET TO TURN IN YOUR CERTIFICATE. When validated, the Certificate will entitle the holder to a return trip at half the one-way fare by the same route used in going to Cleveland. This does not apply to stations where the one-way fare is 67 cents or less.

✽

Have You a Fad?

Most of us have a fad of some sort. We collect old furniture or we save coins with our birthday date on them or we keep a scrap book of clippings on a certain subject, or we are philatelists or ornithologists or what not.

The photographer has a chance to capitalize his fad. He can utilize some of his studio space to display the results of his collecting. If he is a collector of old prints or of wood-cuts or of paintings, the walls of his studio may be lined with the results of his searches and he may point to them with pride, explaining their value and interest

and developing a reputation as a connoisseur and so making his studio a place to which people will come and bring their friends just to show them curios.

I know a doctor in whose waiting room a large and handsome case of stuffed birds and small animals made an object that attracted attention and interested and quieted many a child who had to wait there. I know a dentist who has a large cage in his waiting room and in it are many beautiful singing birds, alive and flitting about in their confinement. Most of us can recall offices or waiting rooms where such devices have helped make it easier to while away time.

There is no reason why the photographer may not develop a fad of his own which shall operate to arouse such interest and which shall preferably be fitted to the photographic field.

It is entirely within the bounds of possibility for a photographer to make himself sufficiently expert along some such line so that he may buy and sell some type of product that lends itself properly to collection and display in a studio. The collector of any sort soon finds that he has opportunities to secure duplicates of desirable articles. What an opportunity a photographer would have for the collection and display and subsequent resale of prints or pictures of other sorts.

The commercial possibilities, direct and indirect, of such a fad take no account of the advantage that accrues to any business man from becoming interested in some avocation which gives him recreation and interest and something that takes the place of play as he grows older.

It is worth while for any photographer to give this fad idea a little thought with the idea of deliberately taking up something of the sort that will fit into his life.

✽

"Yes, that's the price for two in the orchestra—want 'em or don't ye?"

"No, think I'll take a little Mediterranean cruise instead."



STUDIO EQUIPPED AT THE NATIONAL BABY CONGRESS AND IN CHARGE OF
JOHN H. ARMSTRONG

National Baby Congress and Health Exposition

In our issue of May 20, we had the pleasure of giving some account of the novel enterprise of the National Baby Congress and Health Exposition held in Chicago, May 2 to 9, and indirectly referred to the prominent feature of the participation of the photographers of Chicago in this event.

By the courtesy of S. A. Marks, we are in a position to show our readers a picture of the studio installed for the taking of the baby pictures, which seems equipped with all the modern appliances for quick and effective work.

This studio was under the management of John H. Armstrong, who remained in personal supervision. During the continuance of the Exposition several hundred photographs of babies were made. The work,

of necessity, was strenuous and much credit is due both to the chief as well as to the Committee who made arrangements for the handling and equipping the studio. The Committee consisted of: Andy Hertuer, Chairman; Wm. A. Graber, Vice-Chairman; A. Houshner, Max Wilscke, Aug. Heinemann, H. A. Ebert, Edward Fox, Max Green, Wm. L. Koehne, Harry Diamond, Lester Toloff, Wm. J. Wolk.

The prize winning baby received a check of \$500 given by the Chicago Portrait Photographers' Association. The presentation was made by Mrs. W. Dever, wife of the Mayor of Chicago. Both the Mayor and Mrs. Dever made an address, thanking the Portrait Photographers' Association for their participation in the grand affair and highly recommending the profession.



Photo by Norman G. Couper, Chicago

BETTY LOUISE O'HARA

Thirteen months old, winner of the First Prize (\$500.00), as the most perfect baby entered in the National Baby Congress and Health Exposition.

The Photo Finishers' Association of America

OFFICERS of THE P. F. A. of A.



Paul Burgess, President	Box 597, Waterloo, Iowa
John J. Alves, 1st Vice-President	14 Storrs Avenue, Braintree, Mass.
S. U. Bunnell, 2nd Vice-President	414 E Street, San Diego, Cal.
Wm. H. Boyles, 3rd Vice-President	Box 1283, Atlanta, Ga.
S. C. Atkinson, 4th Vice-President	1924 Rose Street, Regina, Sask.
H. S. Kidwell, 5th Vice-President	217 N. Wells Street, Chicago, Ill.
Samuel Tunick, 6th Vice-President	33 Courtland Street, New York City
Fred Mayer, 7th Vice-President	Sawyer Service, Portland, Ore.
Karl Newton, 8th Vice-President	The Fox Co., San Antonio, Texas
E. M. Reedy, 9th Vice-President	Box 2077, Minneapolis, Minn.
John Child, 10th Vice-President	4341 8th Street, Denver, Colo.
T. R. Phillips, Secretary	Phillips Drug Co., Washington, Ia.
F. W. Barta, Treasurer	318 W. Washington Street, Chicago, Ill.

The Photo Finishers' Department of the BULLETIN OF PHOTOGRAPHY, edited by E. M. Reedy, Minneapolis, Minn.

As this is the first of a series of articles to appear every week in the BULLETIN OF PHOTOGRAPHY outlining the progress, ideals, ethics and accomplishments of the PHOTO FINISHERS' ASSOCIATION OF AMERICA, it is fitting that we devote this first article to a short resumé of what this organization has done during its first year.

Prior to 1924, there was no organization devoted to the interests of the photo finishing industry with the exception of small, local clubs as in Chicago, Minneapolis and Boston and its environs. These three organizations had accomplished considerable good in their respective fields and threshed out many of the perplexing problems that naturally crop up in a new industry.

It remained, however, for a mere handful of western finishers, who met at Cedar Rapids, Iowa, in December, 1923, to lay the foundation and start the ball rolling for the national organization which in the short space of eighteen months has reached a membership of *OVER A THOUSAND*. At Cedar Rapids, a working organization was perfected, the eighteen photo finishers there resolving themselves into a membership and publicity committee to form plans for the first Photo Finishers' Convention to be held at Minneapolis, February 21 and 22.

The Minneapolis Convention will long be remembered by the seventy-five finishers who attended for its snap, life, interest, enthusiasm and good-fellowship. The members went to their homes in Pennsylvania,

Illinois, Wisconsin, Iowa, and as far west as the Black Hills, each earnestly determined to co-operate in spreading the gospel of better photo finishing, better business methods, and more ethical consideration of competitors to all parts of the nation. Almost immediately State Divisions were formed and the work carried on so well that when we again convened in Chicago in November, 1924, the organization had reached a membership of three hundred and fifteen, and finishers in attendance came from the New England States, Canada, Georgia, Texas, and even from the west coast. Everyone left with the feeling that his time and money were well spent, in fact, the only criticism was that the meeting was of too short duration to cover all the ground and thresh out thoroughly all the subjects that came up for discussion. That, too, perhaps is well, as it leaves many interesting phases to come up at national as well as local meetings for years to come.

The after results of the Chicago Convention have been startling! To date twenty-eight state and sectional divisions have been recognized by the National body. Untold good has been accomplished in education of members (and non-members too) towards securing proper retail prices, improving the quality of their output, giving reasonable discounts to agents, using better advertising methods, eliminating so-called "free" enlargements and premiums, modernizing plant methods, and other phases too numerous to mention just now.

One of the outstanding accomplishments has been the publication each month of the Association periodical, *Developments*, by Editor G. A. Bingham. This snappy little paper is sent, without charge, to five thousand photo finishers throughout the land. If you are a photo finisher and do not get it each month, you are missing something worth while. Send in your name, and those of your competitors too, to E. M. Reedy, Box 2077, Minneapolis, Minn., and your copy of the next issue will be sent as soon as published.

It is difficult to realize that in the short space of eighteen months there has grown up the largest photographic organization in America. Being large merely from the standpoint of membership in itself does not signify much, but when we realize the actual good that has been accomplished, how many live-wires are devoting their time and efforts unselfishly to the ultimate success of this association, and the big undertakings that are just ahead, one cannot help but realize that it will not be long before the photo finishing industry will emerge from the state of chaos that has heretofore existed and step right up into the ranks of organized business. Each photo finisher who is a reader of the BULLETIN OF PHOTOGRAPHY cannot fail to benefit by keeping in touch with the inner workings of the PHOTO FINISHERS' ASSOCIATION OF AMERICA as they will be outlined in our future issues.

✱

A furious man rushed into a newspaper office. He was a local celebrity, and had been reported as present at a boxing match.

"You referred to me as the well-known lightweight champion," he roared.

"Well?" said the editor.

"And I'm not. That's my brother. I'm the coal merchant."

Commercial Flower Photography

Those photographers who have to photograph flowers, fruit and grasses to illustrate the catalogues and advertisements of seedsmen, florists and nurserymen, know that the work is by no means so simple as it appears.

Most of the work is done in the studio. A cool atmosphere is best, so that the freshness of the flowers is retained. Nature papers of various shades of gray serve as backgrounds. Sometimes it is necessary to lay the subjects on a piece of plate glass placed in a horizontal position. So that the camera can be maintained in a vertical position it is necessary to obtain a portable stand with movements which allow of this being done.

A collection of blooms or sprays can be held upright by being placed in a tree pot filled with moist earth. Plasticine can also be used with success.

Before arranging the flowers or fruit in front of the camera it is better to ascertain from the nurseryman whether he requires any special points emphasized; points of a technical nature which the photographer might easily pass over are often very essential, if the photograph is to have "selling value" amongst prospective purchasers.

Fruits of a rounded nature, such as apples, plums, pears, grapes and so forth, are often best photographed under a lighting which comes mainly from the top, so that their roundness and modeling is rendered. Grasses, such as wheat and corn, need a fairly strong side lighting to display the size and quality of the grain.

It is better to aim at an artistic composition as far as is possible; many catalogue illustrations are very crude and primitive in their arrangement, though the public atten-

tion and interest nowadays is leaning towards a more artistic and tasteful presentation of advertising matter.

Delicate blooms such as lilies, roses, daffodils and so forth should have a soft, well graded lighting; a strong appearance is not desirable here.

Color problems, however, are the most difficult for the photographer to get over, and it is highly desirable to study something of panchromatic photography in this direction. So much of the beauty of blooms depends upon their delicate coloring, and this is so easily lost in unskilful photography. The better this side of the work is done, and the better the color of the subject is suggested, the better will the client be pleased.

There are panchromatic plates which are not sensitive to the entire colors of the visible spectrum, *i. e.*, from red to bluish-violet. These are not suitable for commercial flower studies, and a plate which is equally sensitive to all the visible colors of the spectrum, such as the Imperial Panchromatic B, the Ilford S. R. Panchromatic or the Wellington Spectrum plate, should be used. It is necessary to develop these plates in complete darkness unless a desensitizing bath is used. Two minutes immersion in such a solution renders the plates in large measure insensitive to red and green light.

In addition, two or three light-filters are required, so that different color contrasts can be effectively treated to suit the requirements of the nurseryman and the block maker. For light, delicately toned flowers, in which the colors are not too strong or dark, the K2 or Ilford Beta is a useful filter. It needs an increase of only three times the normal exposure; which is sometimes an advantage with delicate blooms which are liable to fade easily.

For stronger contrasting colors and deeper shades, the K3 or Ilford Gamma filter is used, because this gives an absolutely color-correct rendering of all types of flowers. The exposure is increased about four times.

For special purposes it may be necessary to obtain an orange and a red filter, in addi-

tion to the yellow filters. At times it may be necessary to under-correct or to over-correct when some special color has to be given an increased or decreased tone value in the monochrome rendering of the photograph. *It is not always sufficient to render the colors in their correct tonal value as is visible to the eye.*

For instance, let us take a simple example of rendering color contrasts in flower photography. Suppose it is a single specimen of a rose with its leaves which the gardener wishes to be photographed so that it will show the splendid shape of the petals, their size, and number, also the shape and texture of the leaves. Suppose the rose is a fine deep red, and the leaves a darkish green.

If you photographed this on an ordinary plate, what would be the result? The red rose would be rendered black and the leaves would be in the same depth of tone. The result would be a mass of black in which it would be difficult to distinguish the red mass from the green. The color contrast is very marked to the eye, although the relative depth of tone is apparently the same. That is to say, each color has much the same visual luminosity.

This is no good, so what can we do to get a satisfactory result?

Suppose a green sensitive plate were used. What would be the result? The green leaves would be rendered brighter than the red rose, which would still remain black. There would be a certain degree of contrast, but not the kind that would appeal to the gardener who is going to buy the photograph.

Suppose we use a fully sensitive panchromatic plate and a K3 screen. What do we get then? Perfect color rendering in monochrome. That is to say, the red and the black will each be rendered in their correct visual luminosity in gray. But this will yield a uniform mass of gray in which there is no contrast to distinguish the two forms, simply because each tone has the same value.

This result, however, will not do. So what must be done? In this case the red

flower is of greater importance than the leaves. So the obvious thing to do is *to over-correct for red so that this color will be emphasized in the final photograph*. The use of an orange filter will over-correct the red and render it lighter than its normal value, and at the same time it will under-correct the green and render it darker than its normal value, thus allowing it to become of secondary tone value to the red in the photographic print. Not only is this following a sound advertising principle (emphasis on the object to be sold), but it is also true to nature; for the reason that red is the most exciting color in nature, and it impresses the optic nerves far more readily than does green, although green has a little brighter luminosity value.

Other combinations of colors in flowers such as green leaves and stems with blue, yellow, violet or pink petals can usually be treated with the panchromatic plate and a K2 and K3 filter. The exact visual luminosity should be studied before the actual exposures are made so that the difference in tone values may be rendered satisfactorily.

Yellow has the greatest visual brightness, and green comes next. But a very dark golden-yellow bloom may not have the same visual brightness as a very light green leaf or stem.

When photographing flowers which are mixed in color, such as a group of sweet peas, or one of the smaller types used for borders and so forth, these color considerations should be weighed up, although in most of these problems, as long as a satisfactory rendering of the whole group is obtained, the exactness of the color values is not so important. The fully correcting filter will do what is required.—MODERNIST, in *The British Journal of Photography*.

✽

Jones was walking down the lane with his country girl. A cow and calf beside the fence were rubbing noses in bovine affection.

"Look," said Jones. "Isn't it wonderful? It makes me feel like doing just the same thing."

"Go ahead if you want to," said the farmer's daughter. "The cow belongs to father."

HIGGINS'



PHOTO MOUNTER PASTE

Pure and Powerful

ECONOMY is the reward to users of Higgins' Photo Mounter Paste. Its use increases the capacity of the operator for high quality mounting.

This is because it spreads easily and dries quickly.

Higgins' Photo Mounter is chemically pure. It will not wrinkle nor discolor fine photographs. Imitation by many so-called "white pastes" is a flattering testimonial to the superiority of this adhesive. Insist upon obtaining the original.

CHAS. M. HIGGINS & CO.

271 Ninth Street, Brooklyn, N. Y.
CHICAGO LONDON



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK
WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES

Write for price list No. 8.

Consult Blue List No. 2 on Specialty Work for your Amateur Trade.

BLUM'S PHOTO ART SHOP, Inc.

1021 North Wells Street

CHICAGO

WATCH THE BIRDIE!

AND HEAR HIS SONG

At both the National and the New York State Conventions, Mr. Walter Scott Shinn, the well-known New York photographer of children, made a hit when he told of his success in the studio by the aid of a cage of imitation birds.



Mr. Shinn's bird cage is an elaborate one and cost probably \$800. We've something not so expensive, but it accomplishes the same purpose.

We have an animated bird, in a substantial wire cage, 5 x 7 x 9½, fitted with a spring or clock-work motor that will cause the bird to move to and fro and sing for about 35 to 40 seconds. What better way to obtain a charming expression, not only with the kiddies, but the grown-ups as well.

You can secure this bird and cage, together with a year's subscription to the BULLETIN OF PHOTOGRAPHY, on payment of \$3.50. If you desire the bird and cage only, send us \$2.25.

The coupon below is attached for your convenience—use it today.

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA

----- TEAR OFF HERE -----
BULLETIN OF PHOTOGRAPHY

636 South Franklin Square, Philadelphia

Gentlemen:—Inclosed please find my check for \$3.50, for which send the BULLETIN OF PHOTOGRAPHY for one year and include the bird cage (mailed post free.)

Name Street

City State

Send me the Bird and Cage only. My check for \$2.25 is inclosed.

Name Street

City State

Please mention "Bulletin of Photography" when Corresponding with Advertisers

ANSCO

PHOTOGRAPHIC PAPERS

**Professional Cyko
Enlarging Cyko**

Anso Proof Paper

**Commercial Cyko
Noko**

PROFESSIONAL CYKO

One grade, for professional negatives

Plat (smooth white), Double Weight

Buff (smooth), Double Weight

Studio (semi-gloss, white), Single and Double Weight

Glossy, Single and Double Weight

COMMERCIAL CYKO

Sometimes referred to as "Amateur Cyko." Grades—**Contrast**, **Normal** and **Soft**. For amateur negatives and general commercial work.

Glossy, Single and Double Weight

Studio (semi-gloss), Single and Double Weight

ENLARGING CYKO

Two grades, **Regular** and **Contrast**

Plat, Double Weight

Buff, Double Weight

Studio, Single and Double Weight

Glossy, Single and Double Weight

NOKO

A slow contact paper for amateur finishing and commercial work. Grades, **Hard**, **Medium**, **Soft**.

A, **Semi-gloss**, Single and Double Weight

B, **Glossy**, Single and Double Weight

ANSCO PROOF PAPER

Glossy, Single Weight. Packed in gross boxes only, except 8 x 10 and 11 x 14, which are packed in half-gross boxes.

Ample stocks to meet all requirements promptly. All Ansco papers are made with the utmost care and with expert knowledge of the photographer's problems and demands. Quality, uniformity, and results are unexcelled. Let your selections be from the Ansco line next time you order.

Anso Photoproducts, Inc. Binghamton, N. Y.

The "Two-Way" Shutter

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.
KALAMAZOO, MICHIGAN

Professional or Amateur Require the Best
Tools Obtainable for Retouching

"CASTELL" Pencils and Leads

GIVE THE BEST RESULTS

ABSOLUTELY FLAWLESS

A. W. FABER, Inc. - - Newark, N. J.

Our Legal Department

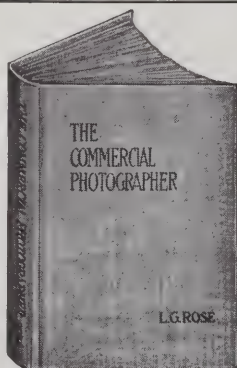
Beware of This Mistake

Here is a case growing out of an accident to an insured delivery truck which contains a very useful principle of law. It touches every business man who uses delivery vehicles on which he carries accident insurance. Naturally it also covers cases of pleasure automobiles on which insurance is carried.

In every accident insurance policy covering a motor vehicle (in fact in every insurance policy covering any accident to property or person) will be found the following clause or one with the same meaning, though it may be couched in different words:—

Upon the payment of loss, damage and/or expense under this policy, the company shall be subrogated to all rights of the assured against any person, firm or corporation, as respects such loss, damage and/or expense to the amount of such payment and the assured shall execute all papers required and shall co-operate with the company to secure the company such rights.

I can illuminate this with an illustration: You operate a delivery truck which is covered by collision insurance. While on the road, operating properly, it is negligently run down by another truck and damaged to the extent of \$1,000. You now have claims for reimbursement against two people, first, the insurance company under your policy, and, second, against the owner of the truck which ran into you. Naturally if left to yourself you would pursue the line of least resistance and would claim your thousand dollars from the insurance company because they are obliged to pay you under the policy. The real author of the damage would then go free, and the insurance company would have to pay damages that belonged to the owner of the negligently operated truck. In order, therefore, that the insurance company may get its money back, and at the same time place the damages where they belong, the above clause is put in the policy. Subrogation means placing in the position of somebody else. The clause means that if the insurance company pays your loss, it succeeds to all the rights that you have to sue the owner of the negligently operated truck. Therefore the company after it pays the loss brings suit in your name



The Commercial Photographer

148 Pages

By L. G. ROSE

85 Illustrations

Price, in cloth, \$4.00 per copy. Postage, 15 cents extra

Including Price Lists for Commercial Work in Two Large Cities

A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation. Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.

FRANK V. CHAMBERS, Publisher, Franklin Square, Philadelphia

against the real cause of the accident. If the case when tried, gets a verdict of, say, \$1,500, the insurance company first deducts the expenses it has been put to, pays itself back the \$1,000 it paid out on the policy and turns the rest over to you.

The result is the legal principle which says—this is the principle involved in the case referred to—that you cannot settle with anybody who causes damage to you, without the insurance company's consent. Naturally if you can get out of the settlement all you could claim from the company, the latter will give its consent very gladly, but that is the only condition on which it is safe to do it.

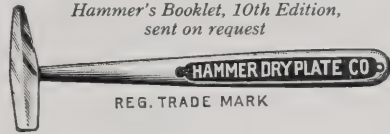
The facts of the case which illustrates this were as follows: The owner of an automobile truck, whom I will call A, was operating it one day on the public road, loaded with merchandise, when it was run into by a B. & O. train and damaged to the extent of about \$2,800. It was covered by insurance, but the company for a technical reason which doesn't bear on the point I am discussing, refused to pay. Suit was entered, and a verdict rendered against the company for \$2,794, which the company paid. This covered only damage done to the truck, the contents were not covered by insurance. Now remember that A also had a claim against the B. & O., first for damage to the truck, second for damage to the contents. Suit had also been entered against the railroad to recover on that claim. The insurance company under the above subrogation clause, had a right to the proceeds of that suit so far as they represented damage to the truck; naturally it had nothing to do with any money obtained for damage to the merchandise, as that was not insured.

Just before the trial of the suit against the B. & O., A settled with it for \$750, this covering both damage to the merchandise, A's half of the suit, and damage to the truck, the insurance company's half. That was his mistake, for he had thus destroyed all chance that the insurance company had of getting back its money. Accordingly the

There's no substitute for

HAMMER PLATES

They produce brilliant and reliable negatives. HAMMER PLATES are coated on clear, transparent glass and are unequalled for hot and humid weather.



*Hammer's Booklet, 10th Edition,
sent on request*

Hammer Dry Plate Company
Ohio Avenue and Miami Street
ST. LOUIS, MO.

N. Y. Depot, 159 W. 22d St., New York City

PHOTOGRAPHY IN COLORS

BY GEORGE LINDSAY JOHNSON

An authoritative book,
published in 1922, of 310
pages, profusely illus-
trated and descriptive
of color photography.

OUR PRICE **\$2⁰⁰** POSTPAID

PUBLISHER'S PRICE, \$3.00

*Our stock is limited, so if you want a copy of
this fourth edition, send your order at once.*

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia

Photographic Facts and Formulas

By E. J. WALL
F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,
386 pages.

PRICE \$4⁰⁰ PER COPY

FRANK V. CHAMBERS
636 South Franklin Square, Philadelphia, Pa.

company brought suit against A to force him to pay back the \$2,794 it had paid him and though he fought like a demon both in the lower and higher courts he lost all along the line. All the courts said he had violated the subrogation clause of his policy by settling with the B. & O. without the insurance company's consent, since it was really the latter that was interested in the case now, and that therefore he must pay back all the money the insurance company had paid him. And he had to do it, but it was a supremely bitter dose. It is such cases as these, which seem to cut deeper into the quick than the average loss because the victim realizes how unnecessary it was, that turn men sour against law and the courts. That is why I am in hopes that the discussion of the case may save somebody else from the same mistake.

(Copyright by Elton J. Buckley)

✱

Survey Shows Southern California Photo Studio Conditions

FRANK H. WILLIAMS

With the thought in mind that it will be interesting and profitable to photographers in various parts of the country to learn about photo studio conditions in Southern California, the writer recently made a survey in this section.

This survey brings to light a number of interesting features and it is presented in the form of questions and answers as follows:

Question.—Do portrait studios go in very extensively for commercial work?

Answer.—No. As a general thing there is very little mingling of the two kinds of work in the same studio. There is quite a noticeable tendency toward specializing among many Southern California studios. There are numerous studios that specialize on the portraiture of men, others that specialize on baby pictures, etc., and, of course, there is a rather unusually large number of commercial photographers owing to the fact that there is so much development work,

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

THIS IS A BOOK THE PHOTOGRAPHER
HAS LONG DESIRED

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

FRANK V. CHAMBERS
636 Franklin Square Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers

movie work, etc., that there is a very heavy call for commercial work all the time.

Question.—Do the commercial studios go in for commercial photography alone, or do they handle other lines of business?

Answer.—It is interesting to note that in many instances the commercial photographers are also dealers in amateur photographic supplies, in stationery, books, etc. This is particularly the case in the smaller cities and towns where there isn't enough commercial work to warrant a photographer in devoting all his time to the work.

Question.—What prices are asked by the commercial photographers?

Answer.—For eight by ten negatives and one print the price ranges from \$2.50 to \$4 with the average price \$3. Extra prints are charged for at fifty to sixty cents each.

The prices of the original negatives and first prints vary much according to the size of the town in which the commercial photographer is located and the nature of the job.

Question.—Is there any noticeable difference in the quality of studio and commercial photography in Southern California compared with eastern photography?

Answer.—No, except in outdoor portraiture. Due to the fact that movies constitute such an important phase of Southern California life and owing to the fact that so many of the movie stars want their pictures taken outdoors, the Southern California photographers have, quite generally, developed a splendid technique in outdoor portraiture.

Of course, the fact that the climate makes it possible to be outdoors the year round is largely instrumental in making numerous people want to have their pictures taken outdoors and the Southern California photographers have cashed in on this tendency to the utmost.

Question.—Are Southern California studios and reception rooms any more attractive than eastern studios and reception rooms?

Answer.—In some instances, no; in other instances, yes.

PALLADIOTYPE

The paper supreme!

Warm black tones, matt surface. Platinotype Black and Sepia. Satista, Cold black tones. Enlargements and contact prints on Bromide and Chloride papers, finishing, etc.

SEND FOR LISTS

WILLIS & CLEMENTS, Inc.

604 ARCH STREET
PHILADELPHIA, PA.

HOLLISTON PHOTO-CLOTH

For Backing Photographs

Holliston Photo Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo Cloth are flexible yet firm and they will not curl or fray.

Samples and prices on request

THE HOLLISTON MILLS, INC.
NORWOOD, MASS.

Boston

New York

Chicago

St. Louis

THE AIR BRUSH and the PHOTOGRAPHER

(PHOTO MINIATURE SERIES No. 181)

A handbook of common-sense information about the Air Brush and its uses in photography: for improving, finishing and coloring prints; retouching negatives; working-in backgrounds; coating special papers and in pictorial photography.

Price postpaid, 40 cents

FRANK V. CHAMBERS

636 South Franklin Square

Philadelphia, Pa.



GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.

317 C East 34th Street

New York City

Materia Photographica

A Dictionary of the Chemicals, Raw Materials,
Developing Agents and Dyes used in Photography

By **ALFRED B. HITCHINS**

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation.
It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

There is, undoubtedly, a greater percentage of superlatively attractive studios in Southern California than back east, but the main reason for this is that there are more new studios and more new buildings in the Southern California cities than is the case with many eastern cities.

In eastern cities the writer has found, in calling on numerous photographers, that in many instances the photographers have remained in the same locations for years. Naturally this has given a sort of atmosphere of age to the studios. The studios are attractive, of course, but they don't have the spic and span freshness that is found in a brand new studio.

The population in Southern California has increased so tremendously in a few years, so many new buildings have gone up and so many new photographic studios have been opened, that visits among the studios gives one a pleasing and refreshing sense of newness, freshness, attractiveness and up-to-dateness.

Striking color schemes are noticeable in many Southern California studios, "jazz" plaster effects are found in some of the studios—these consisting of mottled and corrugated plastering, brightly colored drapes of Spanish style in keeping with the fact that the country was first settled by the Spanish are frequently found, and practically all of the studios are remarkably accessible and especially light and airy. Of course, this fact of the studios being so easy to reach and so light and airy is due to the fact that a strikingly large percentage is located either on ground floors of buildings, in bungalows or in new buildings, the latest thing in architecture and equipment.

It is worth noting, too, that there is a noticeable lack of display of old-time pictures in Southern California studios. Practically the only pictures displayed on Southern California studio walls or in cases are new, right-up-to-the-minute.

Question. — Do Southern California studios go in for amateur work?

Answer.—Conditions with regard to doing amateur work are in Southern California just about what they are back east.

The larger studios do not go in for such work, while most of the smaller studios do. Many of the smaller studios have arrangements with drug stores and other retail establishments whereby they handle all the amateur work which comes to these concerns as the result of the advertising they do in the effort to get such work.

Question.—Does the bulk of amateur work come direct to the studios or not?

Answer.—The bulk of the amateur work comes direct to drug stores, stationery stores, department stores and the other establishments which are constantly advertising for it.

Question.—Do the Southern California photographic studios do much advertising?

Answer.—Not much.

Comparatively few studios run regular advertising campaigns. Advertising is sporadic and is generally at the holiday season of the year.

Some studios which go in for commercial and amateur work as well as for portraiture, use advertising more or less consistently, but they are few and far between.

When the studios do advertise, the favorite medium is newspaper space. Direct mail advertising is used sparingly. Theatre slide advertising is used rather more generously. Quite a number of photographers find that outdoor advertising on the main auto highways leading into their cities is very effective in getting results.

Question.—What are the main methods used by Southern California studios in promoting their businesses?

Answer.—The main methods used by Southern California studios in getting more business are:

Attractive studios.

Superior work which soon builds fine reputations for the studios.

Personal contact with as many people as possible.

Reliable Photo Supply Houses

BELL PHOTO SUPPLY CO., Inc.

(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

R. J. FITZSIMONS CORPORATION

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

GLENN PHOTO STOCK CO., Inc.

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

JOHN HAWORTH COMPANY

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

HYATT'S SUPPLY CO.

417 North Broadway, St. Louis, Mo.

MEDO PHOTO SUPPLY CORP.

Phones—Chickering 3843 and 3506.

223-225 West Forty-Sixth Street, New York

GEORGE MURPHY, Inc.

57 East 9th Street - New York City
Our Monthly Magazine "Snap Shots" Free

W. SCHILLER & CO.

6 S. Broadway - St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

EASTMAN KODAK STORES, Inc.

223-225 Park Ave., Baltimore, Md.

SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies
208 N. Wabash Ave., Chicago

WILLOUGHBY 110 West 32d St.
New York

Everything Used in Photography

ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

THE FOWLER & SLATER CO.

806 Huron Rd., Cleveland, Ohio

514 Shelby Street, Detroit, Mich.

No. 5 Hipp. Arcade, Youngstown, O.

Perfect Negatives

AND HOW TO
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

Liberal Discount to Dealers

Cinema Handbook

By **AUSTIN C. LESCARBOURA**

Managing Editor Scientific American

Flexible Cover **507 pages, gilt edged**
Profusely illustrated

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

Price \$3.00, postpaid

FRANK V. CHAMBERS

636 Franklin Square

Philadelphia

Very attractive window and case and counter displays.

Giving absolute satisfaction to each patron.

Following up patrons by means of letters, phone calls and personal calls.

All of which, it is hoped, will give worth while ideas and suggestions to studios in other parts of the country.

AS WE HEARD IT

C. Reece, of Wisner, Nebr., will open a studio in Central City, Nebr., this month.

Fire, originating from defective wiring, completely destroyed the Ethan Allen Photo Studio, 111 East Walnut Street, Salina, Kans. The loss is estimated at well over \$2,000.

Paul Kennedy, who for some time has been associated with his father, V. W. Kennedy, in the photographic business in Troy, Ala., has purchased a studio in Talladega, Ala.

The Brown Photo Art Studio, at St. Croix Falls, Wis., has been taken over by the Loring Studio, which is located at 1722 Hennepin avenue, Minneapolis, Minn., who will use the same equipment in the St. Croix Falls Studio as used in Minneapolis.

Elmer Shoemaker, a prominent business man, of Ashland, Ohio, died at his home on East Main Street, May 29, after a long illness. Mr. Shoemaker has been in the photographic business practically ever since he left school. He was also well known in musical circles and was a member of the Ashland Military Band for many years. He is survived by his widow, one brother and one sister.



The Commercial Photographers Association of New York has made arrangements to hold the Annual Shore Dinner and Dance at the Chateau Laurie, Belden Point, City Island, on the evening of June 26th.

If you have been with them in the past years at one of these affairs, you will agree that you had as good a time as could be had. If you haven't, make sure you don't miss this one.

Your auto, or their Pierce-Arrow limousine bus will leave at 6 P. M. from 106 West 43rd Street, New York City.

Tickets, which include everything, can be had for the nominal sum of \$5.00 per person from Wm. C. Eckman, 12 West 32nd Street, New York City, Lackawanna 5202-5203.

You will greatly assist him by making your reservations at once.

BULLETIN - OF PHOTOGRAPHY

FRANK V. CHAMBERS
PUBLISHER

636 FRANKLIN SQUARE
PHILADELPHIA.

JUN 25 1925

Entered at the Philadelphia Post Office as Second-Class Matter.

UNIVERSITY OF ILLINOIS

DEFENDER

Commercial Defender Insures Dependable Profits

THIS simple fact is worth many golden dollars to commercial photographers: "For finished results you can buy no better paper than Commercial Defender at any price."

It costs no more at the beginning and invariably costs less in the end.

Commercial photographers everywhere are turning towards this dependable paper.

Why not insure your profits with Commercial Defender?

DEFENDER PHOTO SUPPLY COMPANY, INC.

ROCHESTER, NEW YORK

DEFENDER



IT'S REAL SPORT
to finish amateur film on
HALOID RITO
a paper that's right for finishing

FINISH your finishing troubles by using HALOID RITO. In no other paper is there such a complete combination of all the qualities that Finishers prefer.

Brilliancy—roundness—jet black tone—pure white stock—latitude—uniformity—moderate list price.

Order HALOID RITO for trial today

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield

CHICAGO OFFICE
68 W. Washington St.

San Francisco Agent, A. H. MUHL, 143 Second Street
Los Angeles Agent, A. H. MUHL, 643 S. Olive Street

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

Situation Wanted—Twenty-one words, one time, free. Additional words, 2 cents each.

Cash must be sent with order.

Copy must be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

DO YOU WANT A POSITION?

WANTED—A good retoucher and etcher; one who can assist generally preferred. Good salary and permanent position in high-class studio. Write fully your experience and give reference. Address Box 1162, care of BULLETIN OF PHOTOGRAPHY.

WANTED—A good retoucher and assistant operator. An exceptional opportunity for a young man who is a good retoucher and etcher and who is willing to become a top-notch operator; good salary and permanent pleasant position with chance for advancement. Write full particulars as to ability and give reference. J. B. Schriever, Scranton, Pa.

HELP WANTED—A good man for all-around studio work, especially for commercial operating and printing. State salary expected and experience. Wooten-Moulton, New Bern, N. C.

HELP WANTED—First-class retoucher wanted in Philadelphia studio. Steady position for retoucher of ability. State particulars to Box 1164, care of BULLETIN OF PHOTOGRAPHY.

WANTED—First-class, thoroughly experienced, commercial photographer, with business ability, ambitious settled worker, willing to take financial interest. Location fast-growing Southern city. Address Box 1165, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—Experienced receptionist desires position—Pennsylvania, Ohio or West Virginia. Pittsburgh vicinity preferred. Will exchange references. Can come at once. Salary or salary and commission. Unita H. Farrell, care of W. O. Breckon Studio, Forbes Bldg., Pittsburgh, Pa.

POSITION WANTED—Expert operator, studio and home portraiture, also first-class retoucher, etcher and color-artist desires position. Address Box 1166, care of BULLETIN OF PHOTOGRAPHY.

SITUATION WANTED—Lady, experienced in first-class studio, will be open for engagement June 1st. Expert retoucher, saleslady and assistant manager. Address Box 1161, care of BULLETIN OF PHOTOGRAPHY.

SITUATION WANTED—A steady man wants a permanent position in a good studio. First-class printer, good retoucher. Can furnish good references. Box 296, Biddeford, Me.

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

STUDIO FOR SALE—One of the best in New Hampshire. Situated on Lake Winnepesaukee, doing portrait, commercial and Kodak finishing. Fully equipped. Invoice \$4,600, Business \$5,000; cash only, \$2,800. Rent, \$25 per month, with steam heat. Proposition for good photographer. Write Box 1167, care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—\$800 buys this cozy studio at Newtonville, Mass. Up one flight; rent, \$30 per month; 1,100 feet floor space and most excellently arranged for home portrait work headquarters. Must be seen to be appreciated. City High School of over 1,500 pupils located here. Increasing deafness and rheumatic troubles prompt me to sell. The right man can make good. I have been in photography over 56 years, but am not in proper condition to carry it on longer. Geo. H. Hastings, Newtonville, Mass.

FOR SALE—Thoroughly established ground-floor studio in Michigan county seat, 20,000 population; one competitor, wonderful future. Perkins lamp. Furnished apartment above, cheap rent, lease. Everything for \$2,500. Write Box 1163, care of BULLETIN OF PHOTOGRAPHY.

BURNET'S ESSAYS ON ART

The standard Art Book of the world. A reprint—better than the original edition.

\$2.00; Postage, 15 cents.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

THE CAMERA

The Photographic Journal of America

Everything that is interesting for the amateur, professional and technical photographer will be found in

THE CAMERA

The Magazine You Should Read

Right up-to-date.
Beautifully printed and illustrated.

\$2.00 per year

Postpaid in United States and Canada.

20 cents per copy

FRANK V. CHAMBERS

Publisher

636 Franklin Square, Philadelphia

A paper, unlike other bromide papers, because it's made specially for portrait enlarging.

Large prints on

EASTMAN PORTRAIT BROMIDE

Retain the contact-print quality

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

The successful photographing
of children depends largely
upon the short exposure.

You can count upon double
the number of good negatives
when you use

EASTMAN PORTRAIT FILM

Super Speed

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

Eastman Plates

*Cover the entire range of
photographic requirements*

Latitude means a lot to the man who makes a wide variety of lightings for which exposures necessarily vary.

Eastman 40 has the greatest latitude of any plate made for portraiture.

With Eastman 40 the losses from over or under exposure are reduced to a minimum. In addition to latitude it has speed for short exposures and the fine grain necessary for portrait enlarging.

*There's an Eastman Plate for every purpose,
backed by Eastman Service*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

The great majority of professionals in portrait, commercial, technical, scientific and motion picture photography use Elon because of the quality of results it produces—

Specify

ELON

We make it — we know it's right

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'



*A Complete Line of Papers
for Distinctive Photography*

Vitava Athena is the most popular of all portrait papers. It is furnished in grades from smooth, semi-matte to rough and in the special Old Master Linen Finish and Glossy surfaces. Specify Vitava Athena and your dealer will supply you with the paper that leads in the field of portraiture. Vitava Athena A, B, C, D, E Smooth, E. Semi-Matte, E. Rough, Old Master, Linen Finish and F. Glossy, at your dealers.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

UNIVERSITY OF ILLINOIS-URBANA



3 0112 057554286